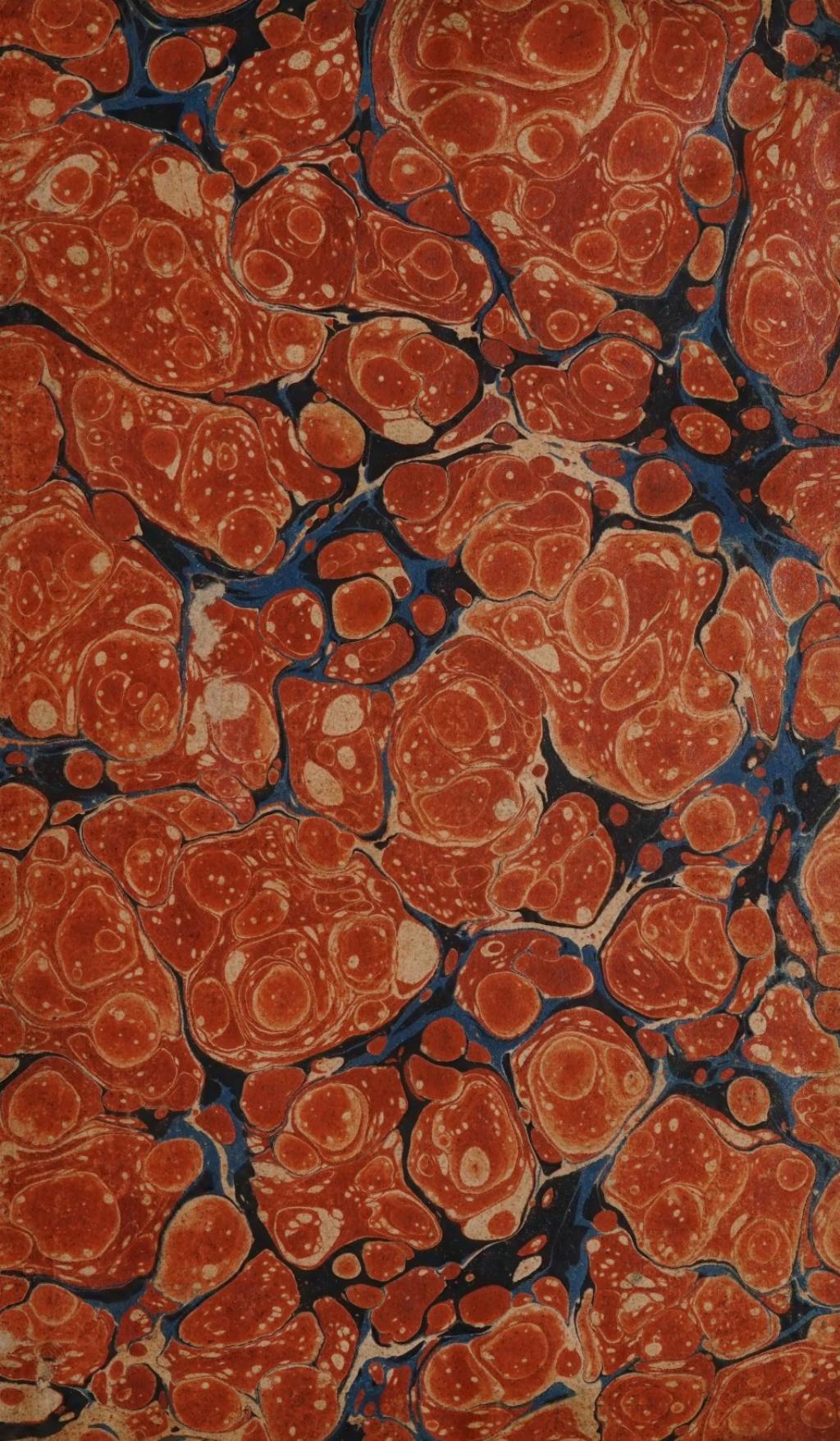




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# ESSAYS ON PHYSIOGNOMY; FOR THE PROMOTION OF THE KNOWLEDGE AND THE LOVE OF MANKIND.

WRITTEN IN THE GERMAN LANGUAGE  
BY JOHN CASPAR LAVATER,  
AND TRANSLATED INTO ENGLISH  
BY THOMAS HOLCROFT.

SECOND EDITION,  
ILLUSTRATED BY FOUR HUNDRED AND EIGHTEEN ENGRAVINGS  
VOL. II.

TO WHICH ARE ADDED,  
**ONE HUNDRED PHYSIOGNOMICAL RULES,**  
A POSTHUMOUS WORK BY MR. LAVATER,  
AND  
MEMOIRS OF THE LIFE OF THE AUTHOR,  
Compiled principally from the LIFE of LAVATER, written by his Son-in-Law G. GESSNER,

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\* This Numeral should be X. in the text.

## I.

### OF THE UNION BETWEEN THE KNOWLEDGE OF THE HEART AND PHILANTHROPY.

MAY these two purposes be attained by the same means?—Does not a knowledge of the heart destroy, or weaken, philanthropy? —Does not our good opinion of any man diminish when he is perfectly known? And, if so, how may philanthropy be increased by this knowledge?

What is here alleged is—truth—But it is partial truth.—And how fruitful a source of error is partial truth!

It is a certain truth that the majority of men are losers by being accurately known.—But it is no less true that the majority of men gain as much on one side as they lose on the other by being thus accurately known.

I do not here speak of those who can only gain by being accurately known;

I speak of those who would lose much were the knowledge of the heart to become more accurate, and more general.

## 2 UNION BETWEEN THE KNOWLEDGE

Who is so wise as never to act foolishly ? Where is the virtue wholly unpolluted by vice ; with thoughts, at all moments, simple, direct, and pure ? I dare undertake to maintain that all men, with some very rare exceptions, lose by being known.

But I will also prove, by the most irrefragable arguments, that all men gain by being known : consequently—that a knowledge of the heart is not detrimental to the love of mankind.

“ But does it promote the love of mankind ? ” Yes.

A knowledge of the heart teaches us alike what man is not and cannot be ; why he is not, cannot be ; and what he is, or can be.

Astonishment, that abundant fountain of censoriousness, diminishes in proportion as this knowledge increases.

When you would enquire why any man thinks and acts thus, could you but suppose yourself in his station, that is, could you assume his form, body, countenance, senses, constitution, and feelings ; how intelligible, how natural, then, would all his actions appear ! And would not censoriousness, so active, at present, immediately disappear when an accurate knowledge of man should be obtained ? Would not com-

passion succeed to condemnation, and fraternal lenity to hatred?

But not in this alone (I here but slightly glance at my subject) would man be benefited by the promotion of physiognomical knowledge: he gains another advantage.

Physiognomy discovers actual and possible perfections, which, without its aid, must ever have remained hidden. The more man is studied the more power and positive goodness will he be discovered to possess. As the experienced eye of the painter perceives a thousand small shades and colours which are unremarked by common spectators, so the physiognomist views a multitude of actual or possible perfections which escape the general eye of the despiser, the slanderer, or even the more benevolent judge of mankind.

I speak from experience: The good which I, as a physiognomist, have observed in people round me, has more than compensated that mass of evil which, though I appeared blind, I could not avoid seeing. The more I have studied man the more have I been convinced of the general influence of his faculties, the more have remarked that the origin of all evil is good, that those very

## 4 UNION BETWEEN THE KNOWLEDGE

powers which made him evil, those abilities, forces, irritability, elasticity, were all, in themselves, actual, positive, good. The absence of these, it is true, would have occasioned the absence of an infinity of evil ; but so would they, likewise, of an infinity of good. The essence of good has given birth to much evil ; but it contains in itself the possibility of a still infinite increase of good.

The least failing of an individual incites a general outcry, and his character is at once darkened, trampled on, and destroyed.—The physiognomist views the man whom the whole world condemns, and — praises,— What ? Vice ?—No—Does he excuse the vicious ?— No—He whispers, or loudly affirms, “ Treat this man after such a manner, and you will be astonished at what he is able, what he may be made willing, to perform. He is not so wicked as he appears ; his countenance is better than his actions. His actions, it is true, are legible in his countenance ; but not more legible than his great powers, his sensibility, the pliability of that heart which has had an improper bent. Give but these powers, which have rendered him vicious, another direction, and other objects, and he will perform miracles of

virtue."—Yes, the physiognomist will pardon where the most benevolent philanthropist must condemn. For myself, since I have become a physiognomist, I have gained knowledge, so much more accurate, of so many excellent men, and have had such frequent occasion to rejoice my heart in the discoveries I have made concerning such men, that this, as I may say, has reconciled me to the whole human race. What I here mention as having happened to myself, each physiognomist, being himself a man, must have, undoubtedly, felt.

Again, as pity is awakened, cherished, and heightened, at the sight of natural evil, so is the noblest and wisest compassion roused by an acute perception and sensibility of human degeneracy: And from whom is such compassion more to be expected than from a true physiognomist? I repeat, the noblest compassion—For it employs itself on the immediate, the precise, the present, man; and his secret, his profound misery, which is not without him, but within —The wisest —For, while it knows the evil is internal, it thinks not of palliatives, but of internal efficient means, of laying the ax to the root, of means with the proper

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application and certainty of which he is acquainted.

True souls of benevolence, you often shall weep tears of blood, to find men are so bad; but, often, also, shall you weep tears of joy, to find them better than the all-powerful, all-poisonous, tongue of slander would have made you believe.

## II.

OF THE UNIVERSAL EXCELLENCE OF THE  
FORM OF MAN.

THE title of this fragment is expressive of the contents, or rather of the very soul, of the whole work ; therefore, what I may here say, in a separate section, may be accounted as nothing ; yet how vast a subject of meditation may it afford to man !

Each creature is indispensable in the im-mensity of the creations of God ; but each creature does not know it is thus indispensable. Man, alone, of all earth's creatures, rejoices in his indispensability.

No man can render any other man dis-pensable. The place of no man can be supplied by another.

This belief of the indispensability, and individuality, of all men, and in our own metaphysical indispensability and individuality, is, again, one of the unacknow-ledged, the noble fruits of physiognomy ; a fruit pregnant with seed most precious, whence shall spring lenity and love. Oh ! may posterity behold them flourish ; may future ages repose under their shade ! The

worst, the most deformed, the most corrupt of men, is still indispensable in this world of God, and is more or less capable of knowing his own individuality, and unsuppliable indispensability. The wickedest, the most deformed of men, is still more noble than the most beauteous, most perfect animal.— Contemplate, oh man! what thy nature is, not what it might be, not what is wanting: Humanity, amid all its distortions, will ever remain wondrous humanity!

Incessantly might I repeat doctrines like this! — Art thou better, more beauteous, nobler, than many others of thy fellow creatures? — If so, rejoice, and ascribe it not to thyself but to him who, from the same clay, formed one vessel for honour, another for dishonour; to him who, without thy advice, without thy prayer, without any desert of thine, caused thee to be what thou art.

Yea, to Him! — “For what hast thou, oh man, that thou didst not receive? Now if thou didst receive why dost thou glory as if thou hadst not received?” — “Can the eye say to the hand, I have no need of thee?” — He that oppresseth the poor reproacheth his maker” — “God hath made of one blood all nations of men.” —

Who more deeply, more internally, feels all these divine truths than the physiogno-

mist?—The true physiognomist, who is not merely a man of literature, a reader, a reviewer, an author, but—a man.—

Yes, I own, the most humane physiognomist, he who so eagerly searches for whatever is good, beautiful, and noble in nature, who delights in the *Ideal*, who duly exercises, nourishes, refines his taste, with humanity more improved, more perfect, more holy, even he is in frequent danger, at least, is frequently tempted to turn from the common herd of depraved men; from the deformed, the foolish, the apes, the hypocrites, the vulgar of mankind; in danger of forgetting that these misshapen forms, these apes, these hypocrites, also, are men; and that, notwithstanding all his imagined, or his real excellence, all his noble feelings, the purity of his views (and who has cause to boast of these?), all the firmness, the soundness, of his reason, the feelings of his heart, the powers with which he is endowed, although he may appear to have approached the sublime ideal of Grecian art, still he is, very probably, from his own moral defects, in the eyes of superior beings, in the eyes of his much more righteous brother, as distorted as the most ridiculous, most depraved, moral, or physical monster appears to be in his eyes.

Liable as we are to forget this, reminding is necessary, both to the writer and the reader of this work.—Forget not that even the wisest of men are men. Forget not how much positive good may be found, even in the worst ; and that they are as necessary, as good in their place, as thou art. Are they not equally indispensable, equally unsuppliable? They possess not, either in mind or body, the smallest thing exactly as thou dost. Each is wholly, and in every part, as individual as thou art.

Consider each as if he were single in the universe : then wilt thou discover powers and excellencies in him which, abstractedly of comparison, deserve all attention, and admiration.

Compare him, afterward, with others ; his similarity, his dissimilarity, to so many of his fellow creatures. How must this incite thy amazement! How wilt thou value the individuality, the indispensability of his being! How wilt thou wonder at the harmony of his parts, each contributing to form one whole ; at their relation, the relation of his millionfold individuality, to such multitudes of other individuals! Yes! We wonder and adore the so simple, yet so infinitely varied, expression of almighty power incon-

ceivable, so especially, and so gloriously, revealed in the nature of man.

No man ceases to be a man, how low soever he may sink beneath the dignity of human nature. Not being beast he still is capable of amendment, of approaching perfection. The worst of faces still is a human face. Humanity ever continues the honour and ornament of man.

It is as impossible for a brute animal to become man, although he may in many actions approach, or almost surpass him, as for man to become a brute, although many men indulge themselves in actions which we cannot view in brutes without abhorrence.

But the very capacity of voluntarily debasing himself in appearance, even below brutality, is the honour and privilege of man. This very capacity of imitating all things by an act of his will, and the power of his understanding. This very capacity man only has, beasts have not.—The countenances of beasts are not susceptible of any remarkable deterioration, nor are they capable of any remarkable amelioration, or beautifying. The worst of the countenances of men may be still more debased, but they may, also, to a certain degree, be improved, and ennobled.

The degree of perfection, or degradation, of which man is capable, cannot be described.

For this reason, the worst countenance has a well-founded claim to the notice, esteem, and hope of all good men.

Again ; in every human countenance, however debased, humanity still is visible ; that is, the image of the Deity.

I have seen the worst of men, in their worst of moments, yet could not all their vice, blasphemy, and oppression of guilt, extinguish the light of good that shone in their countenances ; the spirit of humanity, the ineffaceable traits of internal, eternal, perfectibility.—The sinner we would exterminate, the man we must embrace.

Oh physiognomy ! What a pledge art thou of the everlasting clemency of God toward man !

Therefore, enquirer into nature, enquire what actually is.—Therefore, man, be man, in all thy researches ; form not to thyself ideal beings, for thy standard of comparison.

Wherever power is there is subject of admiration ; and human, or, if so you would rather, divine power, is in all men. Man is a part of the family of men : thou art man, and every other man is a branch of the same

tree, a member of the same body,—is, what thou art, and more deserving regard than were he perfectly similar, had exactly the same goodness, the same degree of worth thou hast; for he would then no longer be the single, indispensable, unsuppliable, individual which he now is—Oh man! Rejoice with whatever rejoices in its existence, and contemn no being whom God doth not contemn.

## III.

## ON THE STUDY OF PHYSIOGNOMY,

ADDRESSED TO

*COUNT THUN, OF VIENNA.*

You permit me, honoured Count, to communicate my thoughts to you, on the study of physiognomy. It appears to me that all treatises of this kind have neither precision, perspicuity, nor force sufficient when they are only general, and are not addressed to some one, of whom it is previously known that he is able to prove, and will be at the labour of proving, each proposition; that he will strengthen proof by experiment, and that he will remark each neglect, obscurity, and ambiguity. All I have before written on physiognomy is not of so much importance as what I now intend to write, on the study of that science, and the method to be employed in physiognomonical observation. Should the precepts I give be successful, so will, also, my whole work. Yet do I feel an infinite difficulty in explaining myself, so clearly, accurately, and intelligibly, as is requisite for the promotion of the study of true physiognomy. I know that when I

shall have, with all possible attention, written some sheets, and imagine I have said all I can say, there will still many imperfections remain; and that, in despite of my utmost care to be accurate, still, to many, I shall appear inaccurate. This science cannot perfectly be taught by book, and no reasonable person will expect perfection in these fragments. What I am able to do shall be done. I pretend not to give rules, to you, sir, who are yourself an accurate observer, but to submit rules to your examination. I submit them to you, because you possess physiognomonical sensation, the art of drawing, and have sufficient genius to facilitate the study of physiognomy by the various aids of which you are possessed.

Nothing can more effectually promote the study of physiognomy than an answer to the question, How ought physiognomy to be studied? Mistakes in physiognomy are, probably, the worst of mistakes; since they contribute to the unhappiness of two persons, the observer and the observed. How numerous, frequently, are the ill effects of a single false decision! Still more so of a false rule, which is not founded on frequent experiment; and worse than either is false information, on which false rules are founded. I

therefore delayed, as long as possible, writing on the manner in which the physiognomist ought to form himself. Separate remarks ought not to be published without the most scrupulous attention to their truth; much less instructions how remarks are to be made. Reasoning, perhaps, cannot find a more capacious field of exercise than in the pursuit of this study. We scarcely can be sufficiently on our guard against error, in proceeding and in judging, since error comes with such ease and rapidity, and is so fatal in its consequences. Of this the physiognomist never can be too often warned. Never can he be too often admonished to vary and multiply his observations. Never can the man of weak intellects be too often cautioned to avoid the study of physiognomy. The self-nominated physiognomist, without feeling, without wisdom, reason, or knowledge, without patience to observe and to compare, without the love of truth or of man, the witling, the censurer, the rash critic, the shallow slanderer, oh how mischievous, how dangerous is he in human society! —I repeat, the physiognomist without truth and reason; I do not recal my words, but utter them with added force. Physiognomical sensation is of all things the most

indispensable. It is the first, most essential, of requisites; the eye of nature, without which all rules and instructions are as useless to man as spectacles are to the blind. Alas! without wisdom, without rational experiment, comparison, discernment, reason, rules, practice, and the art of drawing, how will the finest physiognomical genius, if not often err himself, cause others to err! His sensations will, at least, be perplexed and impossible to communicate. For my own part, before I would recommend, or, rather, before I would permit the study of physiognomy, I must be convinced the student possesses this physiognomical sensation, understanding, wisdom, penetration, the knowledge, and the practice, of drawing. Physiognomical sensation, in order to feel, and read, natures and characteristics; understanding, wisdom, and penetration, to impart his observations, and express them, by general, abstract, signs; and the art of drawing that he may pourtray character to the eye. Wanting these the study of physiognomy cannot be brought to perfection. It is not without reason that I greatly fear lest incapable men should lightly undertake the most difficult of all studies, as far as it is defined and scientific, to the utter

degradation of physiognomy; but I will bear none of the blame. I will rather fatigue by too repeatedly warning. All men have a certain degree of physiognomical sensation; this I know, and loudly, determinedly, proclaim. But every one has not sufficient sensation, sufficient reason, sufficient capacity, accurately to define, and impart his observations. All are not qualified for the study of physiognomy.

I shall not repeat what has already been said, in the first volume, concerning the necessary endowments of the physiognomist, or the difficulties he has to encounter. I shall only proceed to lay before him some remarks, which, although, as I have already said, I am conscious they are very imperfect, I am also convinced, by experience, are well adapted to assist the physiognomist in his studies.

To the scholar, who asks my advice, I will say, If you feel an impulse to this study, if different countenances affect you differently, if one is powerful and prompt to attract, another as powerful, as prompt to repel; if you are desirous of reading the heart; if you feel a resistless anxiety to obtain precision and certainty in whatever you undertake, then study physiognomy.

What is to be understood by studying physiognomy?

It signifies to exercise the feelings, quicken sensibility, acquire the power of imparting, of delineating, characterizing, and depicting what we feel and observe.

It signifies to search, limit, and class the visible signs of invisible powers.

It signifies, by the lineaments and changes of the human countenance, to discover their causes and effects.

It signifies to learn, and to decide with precision, what character of mind certain forms and countenances are, or are not, capable of receiving.

It signifies to devise general, assignable, communicable signs of the powers of mind; or, in general, the internal faculties of man, and to apply them with certainty, and facility, to all cases.

If this thou art unwilling to learn, then would I say, though thou wert my friend, Study not physiognomy. To learn less than this deserves not the appellation of study.

First, most accurately enquire what all human bodies and countenances have in common, and wherein they generally differ from all other animal, organized bodies.

The more certainly and perfectly these differences are understood, the more highly will the student think of human nature, he will examine man with a deeper reverence, and discern his character more distinctly.

Next, carefully study the parts, their connection, combination, and proportion. Read the Encyclopedie, Durer, or any other author; but confide not in books, examine, measure, thy own proportions: first alone, afterward in company with a penetrating, unprejudiced friend; then let him, or some other, measure thee, without interference.

Attend to two things in measuring the proportion of the parts, which, in my opinion, have not hitherto been accurately distinguished, by any person who has considered proportion; and the want of which distinction has occasioned so many distortions in drawing, and so many erroneous judgments concerning the very regular works of God, in all their apparent exceptions; that is, attend to the difference between right lined and curve lined proportion, for this is the very key to physiognomy. If the parts of the countenance, if the limbs are proportionate, according to right lined, perpendicular, admeasurement, the man is then beau-

tiful, well formed, intelligent, strong, firm, noble, in a superior degree. All this he also may be, although his parts and members, according to appearances, vary from this proportion. For this proportion may, notwithstanding, be found, according to curve lines, but it is to be remarked that rectilinear proportion is, in its nature, more advantageous and indestructible.

Being once well acquainted with the parts of the body, their connection, and proportion; and so perfectly as to discover, at the first glance, in each lineament, whatever is disproportionate, defective, superfluous, whatever is distorted, or misplaced; and to explain these things to others; having obtained certainty in the eye, and a perspicuity of exquisite discrimination, which is the great sensorium of physiognomy; then, first, may the student venture attentively to observe individual character,

He should begin with such countenances as are remarkable, in form, and in character; should examine men whose features are unambiguous, positive, obvious.

Let him, for example, choose a man of extraordinary powers of mind, an idiot, a person of exquisite sensibility, or a cold, hard, insensible, man of iron.

Let him study the remarkable character he selects, as if he had that alone to study. First generally, afterward in all its parts; describe the whole form, and each particular feature, in words, as if to a painter, who was to draw a picture of the person. After this description, let the person sit, if it be practicable, to the student, as he would to the painter. Begin with his stature. Then give the proportions; first the apparent, as measured according to perpendicular and horizontal lines; proceed afterward to the forehead, nose, mouth, chin, and especially to the figure, colour, position, size, and depth of the eyes.

Having finished the description, examine it word by word, line by line, with attention, while the person is present. Carefully enquire if nothing be wanting, nothing superfluous; if all is truth, all accurately expressed. Draw the figure of the person, when he is absent, according to this description. If the student cannot produce a general resemblance of character, he has not well described, nor well observed; has not observed as a student in physiognomy ought to observe. That this kind of exercise may become more perfect, a habit must be acquired of studying any countenance, so as

to seize, and deeply impress, its most prominent features on the memory, in a few moments. My method is first to examine the form, whether it be round, oval, square, or angular, and under what general figure it may be most properly classed.

Having observed the full face, I next examine the profile, perhaps by dividing it into two parts. I then define its perpendicular length, according to the three customary divisions, and remark its perpendicular variations: then the relative position of these three parts, the forehead, the nose, the chin. This I can the easier do if I imagine a right line, passing from the extreme point of the upper lip, immediately under the nose, to the point of the deepest part of the cavity under the forehead, by which this relative position, in all countenances, naturally divides itself into three principal sections: the perpendicular, the line projecting at the lower point, or the line projecting at the upper point. Without having such simple and determinate rules it will never be possible for the imagination to retain the true form of the head, physiognomically accurate. I must here also remark, to young painters, that, unless they precisely notice these two fixed points, it will scarcely be

possible for them ever to delineate a countenance physiognomically.—Having impressed these two points in my memory, I more minutely consider, first, the forehead; afterward the eyebrows, the space between the eyes, the descent to the nose, the nose itself; then the indescribably characteristic space between the tip of the nose and where it joins the lip, which can only be of three kinds. It must form a right, an obtuse, or an acute, angle. I next remark whether the upper or under side of this angle be the longest: afterward I examine the mouth, which, likewise, in the profile, can only have three principal forms. The upper lip is either over the under, even to it, or projecting beyond it. In like manner must the chin be measured and classed. The line descending to it will either be perpendicular, projecting, or retreating; and the line formed by the under part of the chin will either be horizontal, ascending, or descending. I, also, particularly remark the form of the jaw-bone; how far it is, or is not, left visible by the muscular parts, which often is most decisively significant. I estimate the eye, first, by its distance from the root of the nose, next, according to its size, colour, the curve of the upper and lower parts of the

eyelid ; by which means, in a short time, I can, as I may say, learn the countenance by rote : and countenances may be studied by rote, in the same manner as poems, the principal parts of which we first examine, then impress successive passages on the memory, and, looking in the book, examine how far we are perfect, still recurring to the text whenever we find ourselves defective. Thus I study the countenance. Without this exercise of the memory, the spirit of observation will ever remain dull, nor ever attain that high excellence which is indispensable in the study of physiognomy.

Some characteristic countenance being thus thoroughly studied ; then, for some few days, observe all countenances that happen to be met ; and let all those pass that have not some remarkable conformity of features to the one already studied. That such conformity may be the more easily perceived, let observation, at first, be confined to the forehead.—As is the resemblance of the forehead so will be the resemblance of the rest of the features.—The grand secret of physiognomical observation consists in simplifying, developing, producing, the principal, the characteristic features.—If, for example, a resembling forehead be found ; and, consequently, according to our axiom,

a resembling countenance; the next effort must be to define the varieties, and what is wanting to form a perfect resemblance, and fix the character of the person newly observed in the memory, especially its most conspicuous parts. If decisive resemblances are found in both, I say decisive, this is a certain proof that the extraordinary part of the physiognomical character is discovered, so far as that extraordinary part of character is not contradicted by other men, who have these marks, and have not this character. Should such exceptions be found (but with difficulty will they be found) it may then be concluded that these prominent physiognomical marks, which were supposed decisive of character, are, in reality, not the deciding marks of character. That error may be the less probable, watch these decisive parts, when that which is extraordinary in the character is active, is put in motion. Attentively remark the sharpness of the lines which is then produced, by the motion of the muscles, and compare these lines in the two countenances. If these resemble, no longer doubt of the resemblance of the minds. Should any uncommon trait be found in an uncommon man, and the like trait be found in another equally uncommon man, and in no other person whatever, then

will this trait be the grand mark of character, and the key to innumerable similar shades.

For example, Haller, certainly, in many respects, was an extraordinary man. Among other remarkable features, which he had in common with other men of understanding, I observed a trait, a line, a muscle, below the eye, which I never saw, after this form, in any other man. I do not yet know what it denotes, but I pay attention to all countenances, and the first which I shall meet, with this trait, I shall carefully examine, shall turn the discourse on those subjects in which Haller excelled, or on such as will easily make it visible whether a person with such a trait possesses any portion of the spirit of Haller. From a multitude of former observations I am convinced that can I find two more countenances with this trait, another great letter in the alphabet of physiognomy is discovered. Haller may have had weaknesses, of which this trait may be a token; it, therefore, may be found in some very common men, who, without Haller's numerous excellencies, may, in common with him, possess only this defect. The contrary, however, is probably the fact; but, without encouraging prejudices for either opinion, I shall patiently wait till I can discover the trait.

Another most important rule is to study the most extraordinary characters, examine the excess, the extreme of character, and the extremes of the opposite characters ; at one time the most decisive traits of benevolent good, and at another of destructive evil ; now the greatest of poets, next the dullest of prose writers ; the idiot born, and the man of genius.

With this view visit hospitals for idiots. Begin with drawing the grand outline of the most remarkable traits of the most stupid. Those first which all have in common ; and next such as are individually peculiar. Having drawn what is particular, what is general will soon appear. From what is general, recur again to what is individual ; describe and draw, draw and describe. Study each part ; cover the other parts with the hand ; consider the connection, the relation. Enquire where the decisive is to be found. Is it in this feature, or in this ? Select certain traits, and add them to the other features, that the combination and effect of the whole may be found.

Seek, afterward, for the company of men of wisdom and profound thought, and proceed as before.

If time and opportunity are wanting to draw the whole countenance, and study it perfectly, particular attention is necessary to

be paid to two lines. Having these the character of the countenance is obtained, that is to say, the key to the character.—These lines are that from before the mouth, when the lips are closed, or opened, and that described by the eyelid, over the pupil. To understand these is equal to what is called understanding the countenance. I boldly maintain, by these two lineaments, it is possible, it is easy, to decypher the mind, the heart of every man.—Not by ME, but by him who has more time and talents for observation. All countenances, whose characters I think I know, I can understand by the aid of these two lines. The greatest painters after nature have neglected them, although the very soul of resemblance depends on a strict adherence to these lineaments. If they ever introduce a manner, it is into these, and from these it is easy to discover whether the master be, or be not, a sound physiognomist. But since, in practice, these two lines are so finely arched, so moveable, that an exceedingly experienced eye is requisite to define them with precision, and since, beside these, the eyebrows in many persons are likewise highly expressive, I frequently call in the assistance of the profile, which it is easier to define in the

parts about the eye than in those near the mouth. But, where that is not sufficient, I have recourse to the descent of the forehead to the nose, and that of the nose to the mouth. These two firm and almost unchangeable parts of the profile I delineate in imagination, that I may afterward be able to represent and preserve them in an actual drawing.

Accurate examination, and repeated comparison, between the two moveable, and the two immovable lines, will teach us, that they, as in general all the features of the countenance, have a most immediate relation to each other; so that the one will immediately be denoted by the other; and experience will teach us, in time, having the one given, to produce the other. In order to acquire this perfection, so indescribably important, it is necessary to draw nothing but the outlines of the upper eyelid and the mouth, of the same person, and to draw them, continually, on the same paper; each pair of such lines, separately, on one paper, that they may the more easily be placed side by side, compared, and classed. The two other lines may easily be obtained by the means of shades. A number of these should also be drawn, on separate cards, that they

may be arranged. After which their exact proportions are to be determined.

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Yet I say not, noble Count, to the physiognomist, study, describe, draw, select, compare by repeated observation, these characteristic, illustrating traits, alone.—No—Study all, neglect no part, of the countenance. Each trait contains the whole character of man, as, in the smallest of the works of God, the character of Deity is contained. God can create nothing which is not divine. The truly wise man, as wise, utters not the smallest folly. His smallest actions have meaning. To sin against a part of the countenance, by despising it, is to sin against the whole. He who formed the eye, to see, also planted the ear. He is never at variance with himself. How can I often enough, emphatically enough, awfully enough, declare God and nature are never at variance!—As is the eye so is the ear; as the forehead so each individual hair. Every minute part has the nature and character of the whole. Each speaks truth, the truth of the whole\*. To us, indeed, one speaks with

\* Nulla enim corporis pars est, quamlibet minuta et exilis, quantumvis abjecta et ignobilis, quæ non aliquod argumentum insitæ naturæ, et quo animus inclinet, exhibeat. *Lemnius.*

a louder, another with a more gentle, voice; but the language of all is the same. It is the harmony of innumerable voices proclaiming truth.—There are some moments in which the whispers of nature are more intelligible than her loudest cries. Frequently the passage of an author which shall seem widest of meaning explains something the most essential. A trifling, inferior, trait in the countenance shall often be the key to the whole. The solemn testimony of St. Paul is here applicable. “There is nothing common of itself, but to him only that esteemeth any thing to be common.” Yes, “Heaven and earth shall sooner pass away than one jot, or one tittle, of the countenance, lose its signifying power.”

Thou art unworthy, that is to say, incapable, to study the countenance of man, if thou excludest the smallest thing as unworthy of remark.

I add, however, the student may, probably, have a particular capacity for the observation of this or that particular feature, or member. As various men are variously affected by different arts and sciences, so is it with the countenance. He, therefore, should carefully examine how far he has such propensities, for the examination of one trait or member, more than another, and

such trait or member he should study, first, and most; as if no other were to be studied, but that the whole character were contained in this particular trait.

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Whoever would study physiognomy should apply himself to the study of shades. He that despises them despises physiognomy. If he have no physiognomonical sensation for shades, he has none for the human countenance; while he who possesses this physiognomonical sensation, at the sight of shades, will read the countenance with as much facility as he would read an open book.

Make the taking of shades a practice, and to write down what is known of the character of the original, in the most clear and precise terms.

Having obtained a number of such accurate shades, the characters of the originals of which are well known; do not first arrange those which appear to have a similarity of intellectual or moral character. For, first, the most precise unphysiognomonical description, in words, is indeterminate; and, secondly, which is the consequence of the first, there are innumerable moral and intel-

lectual excellencies and defects, to describe which we have but some general term, and which, internally, are widely different, therefore, are expressed in the countenance by traits as widely different as themselves. Thus two men of extraordinary genius may have countenances the most opposite. For this reason, we must not begin with classing their shades by words, which may characterise the originals. For example, we must not say this is a man of genius; this is another man of genius: therefore we will compare the two, and see what their shades have in common.—It may happen that they have nothing in common, but that their shades are absolutely dissimilar.—The shades, therefore, should first be ranged according to their resemblance.—The resemblance of the forehead.—“These foreheads are not alike—Where then is the likeness of their minds to be discovered? This forehead retreats, is thus or thus arched, forms this kind of angle, and this is much the same. Let us examine whether their minds are equally similar.” To answer such questions, with all possible precision, the great shades should, first, be measured by a proper instrument, and their proportions ascertained between the height from the eyebrows to the crown of the head; so should their diagonal lines. Thus will

the persevering student find what he is in search of, will find that the resemblance of outlines express resembling powers of mind; that the same kind of forehead generally denotes the same mode of considering subjects, of observation, of sensation; that, as each country has its latitude and corresponding temperature, so has each countenance, each forehead, their latitude, their corresponding temperature.

The physiognomist might facilitate his observations, were he to mark the various shades of the forehead with various letters of the alphabet, so that each forehead might have its correspondent letter, or its general name, appropriated to itself.

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Particular attention should be paid to what are the kind of characters that are most, or least, expressive, taken in shades, and observe whether the active characters do not appear much more striking than the sensitive and passive. A habit should be obtained of drawing countenances with facility, after which the eye, mouth, and features, should be added, in the absence of the original; and next the profile drawn from viewing the full face, and the full face from the profile.

Sketches from fancy should be drawn, and lines and features sought for, in them, that have some determinate significations.

Let each of these traits be simplified, as much as possible, and each be drawn in the most careful manner, on a separate paper, that they may be afterward arranged and compared at pleasure.

By this apparently trifling practice, the most difficult things will soon become easy.

Let the principal view of the student be directed to every possible mode of simplifying and transposing of features.

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I hold the basis of the forehead to be the sum of all the innumerable outlines of the scull; or the sum of all its radii from the crown of the head.

I suspected *a priori*, and was afterward convinced, from proof, that the whole capacity, and perfectibility, of a healthy man, is expressed in this principal line: and a perfect physiognomonical eye, contemplating a multitude from a window, would, from this outline, read the character of each individual.

Therefore, to acquire the habit of selecting this principal line, it will be necessary to draw the same forehead in front and in

profile, to take the shades, and afterward measure them.

It is a difficult, but not impossible, undertaking to delineate the whole principal outline of the scull, as it would appear seen in front, or in profile. The significant variations of these principal outlines may easily be observed, and treasured up by the student who shall visit a convent, and observe the shorn heads of the monks, when bowed down in prayer.

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Waking men seldom suffer themselves to be accurately observed. There are numerous opportunities of seeing them, but the opportunity in which they may be scrutinized, without offensive indiscretion, is rarely found. But, sleeping, how instructive are they to the physiognomist!—Draw, delineate, separate parts, features, outlines, preserve the position of the sleeper, particularly the disposition of the body, head, legs, and arms. They are indescribably significant, especially in children. Compare the form of the countenance and the position; and wonderful harmony will be discovered. Each countenance has its peculiar position of body, and of arms.

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The dead, and impressions of the dead, taken in plaster, are not less worthy of observation. Their settled features are much more prominent than in the living, and the sleeping. What life makes fugitive, death arrests; what was indefinable is defined. All is reduced to its proper level; each trait is in its true proportion, unless excruciating disease, or accident, have preceded death.

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There is nothing I would more strongly recommend to the physiognomist than the study of exact, and unchangeable busts, in plaster. How leisurely, how calmly, how accurately, may he examine such busts! They may be turned and placed how he pleases. The shades of every kind may be taken and measured. They may be cut at pleasure, and each division accurately drawn: the great outlines may all be determined, even to mathematical precision. In this manner the physiognomist fixes his attention on the firm, the unchangeable truth, of physiognomy; that truth and stability to which his observations should all be unremittingly directed.

Whoever compares the plaster busts of men of genius and idiots with each other,

whoever dissects, draws, and measures them, part by part, will have faith in physiognomy, equal to the belief of his own existence ; and his knowledge of other men will, in time, equal the knowledge he has of himself.

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For a similar purpose, I advise the physiognomist to collect the sculls of known persons ; to take the shades of these sculls, which should be placed all in one horizontal row, so that he may take the triangle that circumscribes each. I repeat, of persons known ; for, before he teaches, he must be taught. The known must be compared with the known ; indubitable external character with indubitable internal ; and, having perfectly discovered the proportions of these, then must he first search the proportions of the unknown, and the nearly similar. Whoever too hastily rejects this counsel will certainly be exposed to laughter, and become dispirited. It would be folly to suppose that all who delight in physiognomy should be expected immediately to solve every problem that is presented ; nor would the folly of renouncing the study because this is impossible be less. Man must have before he can give. I therefore advise the student to exercise himself, and give unpre-

suming judgments among his friends; but not to answer the inquisitive, whose motives do not originate in the love of truth, but in idle curiosity. He who is vainly desirous of making a parade of his physiognomonical knowledge, who does not consider the science too sacred for such abuse, will never make any great progress in the discovery of truth. The truth should first be sought for self-information, self-conviction, and afterward discovered to the penetrating friend. Truth acquired should also be preserved, and applied to the discovery of more truth; which is evident as day, certain as our existence. Answer not idle enquiries, nor increase the difficulties to be encountered by too precipitate decisions.

A collection of medals, in plaster, of ancient and modern heads, is an aid most necessary to the physiognomist; as are all profiles, which are small, and well defined; for they are easy to arrange, in every possible order. Though the flexible features, in medals, are seldom exact, yet the larger parts are, for that reason, the more accurate; and, though they should be inaccurate, they are still important to the physiognomist, for the exercise of physiognomonical sensation, and the classing of countenances.

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Language never can be sufficiently studied.

All error originates in the deficiencies of language, the want of peculiar characteristic signs. Truth must be acknowledged as truth, if it be expressed with sufficient precision, if it be sufficiently separated, simplified, and illustrated. Man must receive truth with irrefragable conviction, when it is presented to him unclouded, unmixed, unadulterated.—Study languages, therefore, especially the mother tongue, and the French, which is so rich in characteristic, and physiognomonical terms. Wherever a word, peculiarly significant, in reading or conversation, occurs, it ought to be remembered, and inserted in the common place book: such as epithets that express every gradation of love, of understanding, wit, and other qualities.

A register, the most perfect that can be obtained, of all characteristic countenances, is a very necessary aid for the student, which he must compile from the writings of those who have known men best, and from his own observation. I have collected above four hundred epithets for countenances, of various kinds, yet, by no means, have sufficient, at present. The physiognomist should

search for, or invent, a characteristic epithet for every countenance he considers; but such epithets should not be too hastily applied. All the varieties of epithets, that are significant, should be written down: but, before the outline of a countenance that is arranged under any such epithet be drawn, and accurately described, every care should be taken that one countenance is not confounded with another.

Some of my general classing words are, love, mind, moral, immoral sensation, power, wit, understanding, taste, religion, imperfection, local-countenances, rank-countenances, office-countenances, mechanic-countenances.

#### Specimen of epithets under the title wit.

Wit, captious wit, witling, strong wit, dull witted, quick witted, sweet witted, mischievous wit, acrimonous wit, vain witted, severe witted, dry witted, cold witted, rude icy witted, vulgar wit, sea wit, thieves wit, rapid wit, raillery, drollery, fanciful repartee, petulant, comic, burlesque, malignant, smiling, laughing, humorous, cynical wit; refined wit, &c. &c.

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Having sought the character of the countenance, in paintings, or drawings, by him-

self, or others, the student, then, should draw this countenance, with the characteristic outline; which may often be done by a few simple strokes, or even by dotting. My continual endeavour is to simplify. The three things to which, especially, attention should be paid are, the general form of the countenance, the relation of its constituent parts, and their curved lines, or positions; all which may easily be expressed by the most simple marks.

If there be a difficulty in finding the actual, the positive, character of the countenance, it should be sought by analogy; the register of epithets should be examined, word by word, and such epithets as appear to have any relation to the countenance written down. The amount of these may enable the student to discover the true epithet. If no epithet can be found applicable to the countenance from this copious register, let not that countenance be forgotten in any of its positions, traits, or wrinkles, until it is decyphered. The more enigmatical the countenance is, the more will it serve, when explained, as a key for the explication of others.

Study the best painters; copy the best portraits, the best historical pieces. Among the portrait painters, I hold sacred Mignard,

Largilliere, Rigaud, Kneller, Reynolds, and Vandyck. I prefer Mignard's and Rigaud's portraits to Vandyck's, who is often deficient in industry and illusion; since he rather considered the whole, and the spirit of the countenance, than its minute parts. Gibbon, Vanderbanck, Mans, Poel, and probably others, whose names do not occur to my memory at this moment, excepted, how many Dutch, English, and Italian, painters, supposing the axiom true which says the servile copyist is no painter, have reproachfully omitted to copy the fine minutiae of nature, and imposed upon taste the specious, intoxicating, general, likeness, from which little is to be learnt by the physiognomist. General!—Does nature work thus in general?—Yes, ye Generalists! I shall certainly consider you as the best of the scholars, the imitators, of nature!

Kupezki, Kilian, Lucas Kranache, and Holbein particularly, are among the first of portrait painters. How much more will the physiognomist learn from these, although good taste and freedom are often wanting! Truth must ever be preferred to beauty. I would rather write the true than the beautiful. I mean not to praise what is confused, but the best pictures of Erasmus, by Holbein, greatly exceed all the portraits of

Vandyck, in truth and simplicity. To despise what is minute is to despise nature. What can be more minute, and less confused, than the works of nature? The heads of Teniers are invaluable to the physiognomist, although, with his microscopic minuteness, he has neglected to convey the spirit of the whole.—Neither can Soutmann, excellent as many of his heads are, be recommended to the student of physiognomy. The precision and certainty of Blyhof are, to me, more valuable; and the portraits of Morin are scarcely to be equalled for the physiognomist.

I have only seen a few heads of Rembrandt that can be of use to the student.

Colla would, probably, have been one of the greatest of portrait painters, had he not died in youth. Most of his heads are excellent for the study of physiognomy.

Among historical designers and painters, a small number of whom were physiognomists, while the remainder applied themselves to the expression of the passions, only the following are, in many respects, worthy notice; though, in reality, the worst may afford materials to the student.

Nature, the noble, intoxicating pleasure, the sublime, may be learnt from Titian. There is a portrait by him, at Dusseldorf,

which has few equals, in the natural and sublime.

The features of pride, contempt, severity, arrogance, and power repressed, are conspicuous in the works of Michael Angelo.

In Guido Rheni, all the traits of calm, pure, heavenly, love.

In Reubens, the lineaments of all that is cruel, powerful, benign and—hellish. It is to be regretted that he did not paint more portraits. His Cardinal Ximenes, at Dusseldorf, surpasses the best of the Vandycks.

In Vanderwerf, features and countenances replete with the purest, the noblest, humility; and godlike suffering.

In Laresse, still more in Poussin, and most of all in Raphael; simplicity, greatness of conception, tranquil superiority, sublimity the most exalted. Raphael never can be enough studied, although he only exercised his mind on the rarest forms, and the grandest traits of countenance.

In Hogarth—Alas! how little of the noble, how little of beauteous expression is to be found in this—I had almost said, false prophet of beauty! But what an immense treasure of features of meanness in excess, vulgarity the most disgusting, humour the most irresistible, and vice the most unmanly!

In Gerard Douw, vulgar character, deceit, attention.—There is a picture of a mountebank, by him, at Dusseldorf, from the countenance of whom, and his hearers, the physiognomist may abstract many a lineament.

In Wilkenboon, the best defined expressions of ridicule.

In Spranger, every kind of violent passion.

In Callot, every species of beggar, knave, and thief, are characterised. The worst of this kind are, also, to be found in A. Bath.

In H. Goltz and Albert Durer, every kind of comic, mean, common, mechanical, servile, boorish countenance, and feature.

In M. Vos, Lucas van Leyden, and Sebastian Brand, all these, and still more; many traits and countenances full of the noble power and truth of apostolic greatness.

In Rembrandt, all the most tasteless passions of the vulgar.

In Annibal Caracci, traits of the ridiculous, and every kind of the strong, and the vicious, caricatured. He had the gift, so necessary to the physiognomist, of pourtraying much character in a few strokes.

In Chodowiecki, innumerable traits of innocence; of the child, the servant, the virgin, the matron; of vices, of the gestures, of the passions; in citizens, nobles, soldiers, and courtiers.

In Schellenberg, every trait of vulgar humour.

In La Fage, the behaviour, and postures, of voluptuous Bacchants.

In Rugendas, all imaginable features of wrath, pain, passion, and exultation.

In Bloemart, little, except some positions of relaxed, silent, affliction.

In Schlutter, every lineament of a calm, noble, great mind, suffering bodily pain—The same racked, in the distortions of Rode.

In Fuseli, gigantic traits of rage, terror, madness, pride, fierce distraction, hell.

In Mengs, the traits of taste, nobility, harmony, and tranquillity of soul.

In West, exalted simplicity, tranquillity, infantine innocence.

In Le Brun, the eyes, eyebrows, and mouths, of every passion.

Add your own name, noble Count, to those of the great masters whom the physiognomists may and will study.

Let the student select every kind of trait, from these and other masters, and class, and insert them in his common place port folio, then will he, I am convinced, very shortly, see what though all may, none do see, know what all may, none do know. Yet from all these painters he will, ten times for one, only gain pathognomonical knowledge. His phy-

siognomonical acquisitions will be few. Still, however, though not frequently, he will sometimes be instructed. And here, noble Count, will I, at this time, conclude ; that I may not weary one who does not make physiognomy his only study.

SECOND LETTER  
ON THE  
*STUDY OF PHYSIOGNOMY;*  
ADDRESSED TO  
COUNT THUN, AT VIENNA.

PERMIT me, noble Count, to send a few more miscellaneous thoughts, counsels, and entreaties to the physiognomist, for your inspection, if you are not already fatigued by my former essay. I shall be as brief as possible. How few shall I be able to say of the innumerable things which still remain to be said! Not all, but the most necessary, and as they occur; whatever the order, the matter will be the same.

1.

Nature forms man according to one standard; which, however various, always continues, like the pentograph, in the same parallelism and proportion.

Every man who, without some external accident of force, does not remain in the general parallelism of humanity is a monster born; and the more he remains in the purest, horizontal, perpendicular, parallelism of the human form, the more is he perfect,

manly, and divine\*. This is an observation which I should first require the student to demonstrate ; and, afterward, to make it a general principle. Often has it been said, yet not often enough, that the greatest of minds may inhabit the most deformed of bodies ; genius and virtue may take up their abode in many a distorted shape, as they often do in the poorest huts ; but are there not huts in which no human being can stand upright ; and are there not heads, are there not forms, in which no greatness of mind, no genius, can erect itself ? Therefore let the physiognomist seek for those beauteous, those well proportioned, forms, in which great minds are ever found, and which forms, though they may deviate from proportion, still leave sufficient freedom and room for the abode of talents and virtue ; or, probably, by restraint, add power to talents and virtue.

## 2.

When the principal trait is significant, so are the inferior traits. The smallest must have a cause as well as the greatest. Each has a cause or none have. If, O physiog-

\* In the use of the words, horizontal, perpendicular, parallelism, the author evidently has the same allusion to the pentograph in view ; they would else be absurd.

nomist, this requires demonstration, renounce the study of physiognomy.

## 3.

The most beauteous countenance is capable of excessive degradation, and the most deformed of like improvement; but each form, each countenance, is only capable of a certain kind and degree of degradation or improvement. Let the physiognomist study this possible degree of perfectibility and degradation of each countenance; let him often consider the meanest countenance when performing the noblest, and the noblest when performing the meanest action.

## 4.

Positive character in a countenance discovers positive power; but the want of the positive does not shew the want of the corresponding qualities: that is to say, in general, though it does the want of the particular kind, or the particular application of that quality.

## 5.

Let the physiognomist especially study opposite countenances, such as in themselves are incapable of comparison, and can only be compared by the intervention of a third. Two countenances, totally at war-

fare with each other, are, to the physiognomist, phenomena of inestimable worth.

### 6.

Let the student confide in his first, most rapid sensations the most; and more in these than in what he may suppose the result of observation. The more his remark was the effect of sensation flowing from, and awakened by sensation, the more accurate will induction be. Yet let him not forsake the enquiries of observation. Let him draw the trait, the form, the attitudes by which he was moved; and, in like manner, traits, forms, and attitudes, the most opposite; then let him shew them to unaffected, sound reasoning men, and ask what qualities those things denote. Should they all concur in judgment, let him trust his first rapid feelings as he would inspiration.

### 7.

Suffer not the smallest, the most accidental, apparently insignificant, remark to be lost. Let each be carefully collected; though, at first, its signification be unknown. They will soon or late be found useful.

### 8.

Delineate the stature of men. Consider what the tall, the middle-sized, and the short

have in common. Each will be found to have its common appropriate character in the whole, and in the features individually.

## 9.

Consider the voices of men; their height, depth, strength, weakness; whether hollow, clear, rough, pleasant, natural, or feigned; and enquire what foreheads and tones are oftenest associated. If the student has a good ear, he will certainly acquire the knowledge of temperament, character, and what class the forehead belongs to by the voice.

## 10.

There is something in the countenance of each man by which he, in particular, is characterised. I have, in various places, mentioned that there are traits which, without exception, are characteristic of each countenance; but exclusive of these general there are also particular traits, determinately precise, and, if I may so say, of the most acute significance. Let the searching eye of the physiognomist be fixed on these. All men of profound thought have not strikingly thoughtful countenances; some only have the character of thoughtfulness, that is to say, the signs of thought, in certain wrinkles of the forehead. The character of benevo-

lence is sometimes only visible in the form, position, and colour of the teeth. Discontent is sometimes only depicted in certain angular lines, or hollowness of the cheeks.

### 11.

Carefully examine, and distinguish, the natural, the accidental, and the violent. Monsters excepted, nature is ever uninterrupted. Continuity is nature's seal ; violent accidents produce discontinuity. Accident has often been affirmed to place inseparable difficulties in the path of physiognomy ; but what can be more easily discovered than such accidents ? How visible are the distortions occasioned by the small pox ! How apparent are the consequences, in general, of wounds, falls, and similar violence ! I own I have known people who, in consequence of a fall in their youth, have become idiots, yet no tokens of the fall were to be seen ; imbecility, however, was very remarkable in the countenance, and in the most essential form of the head : the extension of the hinder part of the head had apparently been prevented by the fall. The physiognomist, therefore, in all countenances which he would study, should inform himself of their nature and education.

## 12.

I do not say the physiognomist should finally determine by a single sign; I only say it is sometimes possible. There are, sometimes, single, decisive, characteristic traits, as well of general inclination, as of individual passions: there are foreheads, noses, lips, eyes, which singly, betoken strength, weakness, ardour, phlegm, acuteness, dulness, wrath, or revenge, as far as they express certain other determinate parts. Yet, however I may recommend it to the friend of physiognomy not to neglect the smallest single trait of the countenance, never can I, too often, too earnestly repeat—Combine the whole, compare each with each, examine the whole of nature, the form, the complexion, the bones, the muscles, the flexibility, inflexibility, motion, position, gait, voice, manners, actions, love, hatred, passions, weeping, laughing, humour, fancy, anger.—Neglect no single part; but again combine the single with the general. Learn, likewise, to distinguish the natural from the factitious, the peculiar from the borrowed. Wherever the factitious and the borrowed are assumed there will the power of assuming be found. This, by degrees, will enable the student to determine what such countenance can as-

sume, what not. Certain countenances cannot assume gentleness, nor can others violence and arrogance.—“ All countenances can be mild, all angry.”—They can so; but mildness is as natural, or factitious, to some countenances as wrath is to others. Study the grand forms, the outlines of nature at rest, and thence will be learned which of the innate, indestructible, characters of mind are repugnant to each other, and which are impossible to exist in the same person; harmony will be discovered where discord is generally supposed; and till this is discovered, man remains to the student undiscovered. Deductions from one to two, from two to three, and, thus, to greater numbers, will follow. The mouth will be known by the words, the words by the mouth: the style from the forehead, the forehead from the style.—That is to say, not what any one shall generally speak, write, or perform; but what he can, or cannot. How a man will, in general, act in given circumstances; his manner and tone.—Thus shall the student be enabled to describe the circle by which the form he studied is circumscribed, in which it may stand, and act the part allotted, well or ill.

## 13.

Important to the student are certain precious moments for observation.

The moment of sudden, unforeseen, unprepared, meeting. The moments of welcome, and farewell.

The moment antecedent to the impetuous burst of passion ; the moment of its subsiding ; especially when interrupted by the entrance of some respectable person. The power of dissimulation, and the still remaining traces of passion are then displayed.

The moment of compassion and emotion ; of weeping and anger of the soul ; of envy and of friendship. The moment, especially, of the greatest degree of tranquillity, and of passion ; when the man is entirely himself, or entirely forgets himself. These combined inform the physiognomist what the man is, what he is not, what he can, what he cannot be.

## 14.

Examine the superiority of one countenance over another. Although the Father of the world has made of one blood "all the nations of the earth," yet the natural equality of men is one of the most unpardonable errors of affected benevolence and phlegmatic enthusiasm.

Each created being, animate or inanimate, rules over millions, and is subject to millions. It must rule, and it must be subject. It is by nature impelled to both. Endeavour, therefore, to discover the innate, divine, incommunicable, inseparable, superiority and inferiority of every organized body, and accurately to define and compare its outlines. Compare the strongest with the weakest, incessantly ; a certain number of outlines of the more powerful, with an equal number of the yielding, the subjected. Having obtained the extremes, the intermediate proportions will be easily found. I cannot too often repeat, let the student seek and he will find, with mathematical precision, the proportions of the imperative and the obsequious forehead, the sovereign and the slavish nose.

### 15.

Be it continually remembered that like countenances like characters ;—like foreheads like countenances ; at least, in the general form. Let the student, therefore, on every opportunity, examine, and compare, resembling men, resembling sculls, countenances, foreheads, and features.

### 16.

When the physiognomist finds a man endowed with the rarest of all rare gifts, the

gift of unaffected, critical, attention; who never answers before he understands the question, who is decided, yet seldom decides; let him study this man, and his features, and traits, individually. The understanding, worth, and power of a man will be defined by his degree of attention. He who cannot listen can perform nothing deserving the name of true wisdom and virtue. The attentive, on the contrary, are capable of all of which man ought to be capable. Such an attentive countenance will itself supply the student with an index, by which to discover the best properties of innumerable men.

A man, also, when he removes a thing, or presents it to another, and earnestly fixes his eyes, without constraint, upon the person to which it is presented, is most deserving to be studied. Trifles often decide much concerning the character of the man. The manner of taking, holding, or returning a tea-cup, is frequently very significant. It may be affirmed that whoever can perform the smallest office, with entire circumspection, is capable of much greater.

## 17.

The student who has discovered the following features, each distinctly excellent

and marking, and all combined with proportion, may rest assured he has discovered a countenance almost preternatural.

a. A striking symmetry between the three principal features of the face; the forehead, nose, and chin.

b. A forehead that ends horizontally, consequently eyebrows nearly horizontal, bold, and compressed.

c. Eyes of a clear blue, or clear brown, that at a little distance appear black, with the upper eyelid covering about a fourth or a fifth part of the pupil.

d. The ridge of the nose broad, almost straight, but somewhat bent.

e. A mouth, in its general form, horizontal; the upper lip of which and the middle line, in the centre, is gently, but somewhat deeply, sunken: the under lip not larger than the upper.

f. A round projecting chin.

g. Short, dark brown, curly hair, in large divisions.

### 18.

In order accurately to observe the countenance, it must be seen in full, in three fourths, in seven eights, in profile, and from top to bottom. The eyes should first be closed, and so remain for some time, and should afterward be opened. The whole countenance

discovers too much at the first view ; it therefore should be separately examined in all its aspects.

## 19.

With respect to copying after nature, busts, paintings, or prints, I constantly, and earnestly, advise the physiognomist to draw outlines only, and not to shade, that he may acquire that dexterity which is so indispensable : also to acquire the habit of defining perplexities, interminglings, intershadings, all that is apparently indeterminate : to learn to select, to imagine, and to pourtray them individually. I know that all those painters who are not physiognomists, and cannot draw, will exclaim against such a practice ; yet is this, and will ever remain, the only practice which, for the designer as well as for the physiognomist, unites all the advantages of facility, precision, perspicuity, instruction, and many others. The well-known passions of Le Brun are certain proofs of its advantages.

## 20.

Oil paintings, when perfect, are the most useful to the physiognomist ; but this they are so seldom, and when perfect are so expensive, that a royal treasure is requisite for their purchase. Drawings in black chalk

are the most useless. I would advise the physiognomist neither to copy them nor miniature pictures. They will acquire perhaps what is called a free and picturesque manner, but it will be wholly indeterminate, consequently untrue, and unnatural. I have hitherto found nothing equal to the English black lead pencil, retouched by Indian ink, to express the physiognomical character of the countenance, round, picturesque, powerful, and precise. The chamber should be darkened, and the aperture by which light is admitted round, not more than one foot in diameter, and about three or four feet higher than the person to be drawn, on whom the light should fall somewhat obliquely. This, after repeated experiment, I find to be one of the most easy, picturesque, and characteristic methods of taking the countenance. It might perhaps be as well to let the light fall perpendicularly on some faces; but this should only be for the flat and tender featured; the shades of prominent features would be too powerful. A camera obscura, also, which should diminish the head thus enlightened about three fourths, might in this case be serviceable, not immediately to draw by, because motion would render this impracticable, but the better to compare the drawing to the true figure on the instrument.

## 21.

I might advise the reading of books on physiognomy, and, could I, with a good conscience, I so most willingly would.—My advice is that the student should dedicate a fortnight to peruse them once through. After mature examination let him select the most precise of their positions. Having read two or three, we may be said to have read them all; Porta, among the old writers, and Peuschel and Pernetty among the more modern, having collected most that has been said. The first good, bad, and indifferent; doctrines that are self contradictory. All that Aristotle, Pliny, Suetonius, Polemon, Adamantinus, Galen, Trogus Conciliator, Albertus, Scotus, Maletius, Avicenna, and many others of his predecessors, have written, is to be found in this author, one opinion after another, like beads strung on a rosary. Yet he sometimes judges for himself, and renders his judgments more interesting, more worthy attention, than those of his predecessors, by giving engravings of well-known countenances: nor is he so bigotted to astrology as they are, although he has not conquered such silly prejudices. Peuschel, and still more Pernetty, have essentially served physiognomy, by banishing many gross absurdities. Their writings contain little that is original, and are far from

accurately defining the traits of the countenance, without which physiognomy must remain the most useless of all crude sciences. The *Physiognomonica Medicinalis* of Helvetius deserves to be read for the incomparable manner in which some of the principal temperaments are characterised. His planetary influence excepted, he will be found masterly.

Huart also merits reading, though his work is indigested, and replete with hypothesis. He has extracted what was most valuable in Aristotle, Galen, and Hippocrates, and added his own remarks, made with accuracy. These, however, are but thinly scattered. Philip May contains little that is useful. The penetrating Chambre is much more valuable, and has been particularly fortunate in defining the passions; but he has given no physiognomonical outlines or drawings.

The countenance of Ab Indagine is of much more terrific appearance than his book, which, though mostly copied after others, merits to be read. Marbitius (*De varietate faciei humanae discursus physicus*, Dresd. 1676, 4to.) is a wretched dauber, who has not above half a dozen original thoughts. A modern writer seems to have borrowed one of his most foolish projects, that of composing and decomposing the countenance as printers do

the alphabet. Parson, happily abridged by Buffon, and Haller in his Physiology, is, notwithstanding his imperfections, one of the most classical and best of writers, on what relates to the motion of the muscles, and the passions of the countenance. I shall now mention—*absit blasphemia dicto*—Jacob Behmen—Laugh who will; the sensations, the feelings, the language of nature, perhaps, no man more eminently possessed than this unintelligible Theosoph.—He has left traces in his writings of the most profound physiognomical sensation. Not that I will therefore recommend his writings to the philosophical physiognomist; though I will recommend his little book on the four complexions, to all who do not despise the pearl in the dunghill.

I hold Gulielmus Gratarolus, physician of Bergamo, to be one of the physiognomists most deserving of attention; and recommend his book, particularly, for its richness and its brevity. Its title is *De prædictione morum naturarumque hominum facili, cum ex inspectione vultus, aliarumque corporis partium, tum aliis modis.*

Of all the writers on physiognomy, of the last century, Scipio Claramontius is certainly far the best, most learned, most worthy to be read, and the least of a compiler. His knowledge was great, his judgment accurate, and his decisions acute, yet concise. His

book, *De conjectandis cuiusque moribus et latitantibus animi affectibus*, deserves if not to be wholly translated, at least to be abridged, and published with remarks and additions. Much is wanting to the work, though it is more rich in materials than any preceding one with which I am acquainted. It is not without numerous inaccuracies, which he has copied ; but whoever is acquainted with his predecessors, and is capable of comparing them, will wonder to find him so frequently, and so truly, original. In the very places where he is deficient I always find thought and penetration ; and, notwithstanding he is scholastic and methodical, I seldom find him dry, superficial, or other than meritorious. Merit is so often wanting, in modern writers, on and against physiognomy, that wherever I find it, free from affectation and pretension, it gives me delight ; and this merit, open it where we will, is found in the book of Claramontius. He is not a mere scholar, a recluse ; his physiognomonical knowledge is united with a comprehensive, moral, and political knowledge of mankind ; he accustomed himself to apply general rules to particular causes and circumstances ; he has happily interwoven his astonishing learning with his observations and calculations ; he has discovered the signs of the passions, with much penetration, as well by his know-

ledge of books as of men, and has explained his remarks with equal perspicuity: and I recommend him, from conviction, to the student of men, and, especially, of the characters and mental qualities of man.

## 22.

A considerable selection of the most remarkable and significant countenances is absolutely necessary to the physiognomist. I shall insert the names of those which I would especially recommend, at the conclusion of this fragment, and every collection of prints will readily supply an augmentation. The list will contain none but such as I have myself seen, and copied for my own purpose, from a collection to which I have access, each of which individually deserves a commentary, and to be compared with others similar and dissimilar. I can but give their names, with the certainty that whoever is possessed of a physiognomical eye cannot have once glanced over such a collection, without having considerably strengthened his discernment. Whoever shall compare and study their characters, history, acts, and writings, with their countenances, can scarcely examine one attentively without discovering new principles of physiognomy. I have to thank these heads for a great part of such knowledge as I possess.

## 23.

Converse with the wisest and best men, who, to thousands, are but like a sealed book, a pearl hid in a field. Such conversation is, to the student of physiognomy, the most indispensable of all indispensable things. He whose philanthropic eye, with unenvious simplicity and angelic rapture, seeks perfection, turn where he will, it will be met; it will be found where he seeks and where he does not seek. His God will shine visible in thousands of human forms. The expectation of this will open his eyes to behold what no man beholds till it is shewn him, and what every man beholds when shewn.

## 24.

To the student I once more repeat, judge but seldom, however importuned by those who wish stupidly to wonder at, or to render this science ridiculous. Turn calmly, but determinedly, from indiscreet curiosity. He who is overcome by foolish importunity acts foolishly. Error may follow, however guarded the expression; and, if it should, ridicule will be as insolent and unlimited as if he who has mistaken had affirmed it was impossible he should mistake.

This, noble Count is part of that *much* which may be said. I envy not him whose knowledge or whose language may be superior to mine. Adieu.

## ADDITION.

FOR the ease of such of our readers who have something more than curiosity to gratify, the following list of remarkable countenances is to aid those who wish to search, observe, and compare.

Abrissel (Charles Adolphus.) Agrippa (Cornelius). Albert I. Albert (Duke of Friesland). Albinus. Alexander VIII. Amherst (Jeffery.) Anhold. Anson (Lord). Apollonius. Aurullarius (Daniel). Aretine (Peter). Aretine (Anthony). Aretine (Rosel). Argulus (Andreas). Arnaud (Anthony). Balæus (Johannes). Bandinelli. Bankest (Admiral). Barbarin. Barbieri. Baricellus (Julius Cæsar). Bastius (Henry). Bayle. Becker (Balthazar). Bellarmin. Benedict XIV. Bengal. Berthold V. Berghe (Von). Bernard (Henry, Duke of Saxe Weimar). Bernini. Beaulieu (James). Beza. Bidloo. Boileau. Boromæus. Bourbon (Anthony). Bourbon (the Constable). Boxhorn. Bracket (Theophrastus). Brûghel. Bronkh (Vonder). Brutus. Brüssel. Buchanan. Buddeus (William). Bourdulle (Peter). Burman (Peter). Butler (Samuel). Cachopin (James). Cæsar (Julius). Caldara. Caligula. Callu (James). Calvin. Camerarius. Canisius. Cavistus. Charles I. King of England. Charles V. Charles XII. and IX. of Sweden. Caracci. Carravache. Casaubon. Casimir King of Poland. Cassini. Castaldus. Caylus. Celsus. Champaigne. Cicero. Cholet. Christina II. Clark. Clauberg (John). Clement VII. Clement VIII. Cocceius. Coddæus (Peter). Colbert. Cook. Commines (Philip de). Condern (Charles). Colligni (Admiral). Crato (John). Copernicus. Cornelissen (Anthony). Corneille. Caspran (Philip). Cromwel. Cuspinianus. Democritus. Demosthenes. Derby (Charles Earl of). Descartes. Dieu (Ludovicus de). Doionus (Nicholas). Drusius. Dryden. Dubois. Dyck (John van). Durer. Elizabeth Queen of England. Enfant (James de l'). Erasmus. Espernon. Evremont (St.) Fabricius (Ludovicus). Ferdinand I. Fevre (Nicholas Le). Fielding (Henry). Fischer (John). Fleury (Cardinal de). Florisz (Peter). Foix (Gaston de). Fontaine (La). Foressus

(Petrus). Foster. Frangipanis (Cornelius). Frank (Francis). Frank (Francis the younger). Francis I. (King of France). Frederic William (Elector). Frederic II. (King of Prussia). Frederic III. Frederic IV. Fries (Admiral). Fugger (Henry). Galen. Gambold. Gardin (Gabriel de). Garnier. Geader. Gess (Cornelius van der). Gentilefri (Horace). Geritaw (Robert). Germanicus. Gessner (Albert). Gessner (Conrad). Gessner (John). Gevertius (Casperius). Geyler (John). Go-cleinius. Goldoni. Goltzius. Gonzaga. Graham. Grævius (Daniel). Grotius (Hugo). Grünbuelt (Arnold). Grynæus. Gusman (Philip). Gustavus Adolphus. Guijon. Hagedron. Hagebuck. Haller (Berthold). Harder (James). Hamilton. Harduin (Archbishop). Harcourt. Hebenstreit. Henry II. Henry IV. Henry VIII. Herwig. Helmont (John Baptist van). Helvetius. Heydan (Abraham). Holbein (Hans). Homer. Hondius (William). Horne (John). Hosennestel (Abraham). Houbraken. Howard (Thomas). Hutten (Ulrich von). Janin (Peter). Indagine (John Ab). Innocent X. Jode (Peter). John son of Rudolph II. Johnson (Samuel). Isabella (Eugenia). Junius (Robert). Junius (Adrian). Junker (John). Karschnin. Kilian. Kircher. Kneller (Sir Godfrey). Knipperdolling. Kraft (Frederic). Kupesky. Labadie. Lactantius. Lanwe (Christopher van der). Lanfranc (John). Langecius (Hermannus). Lavater (Ludwig). Leibnitz. Leo X. Leopold I. Leyden (Lucas van). Linguet. Lithoust. Liorus (John). Locke. Lotichius (Petrus). Lorrain (Charles V. of). Longueval (Charles of). Loyola. Ludlow. Ludwig (Edm. Count Palatine). Louis XIII. Louis XIV. Luther. Lutma (Janus). Lulli. Lucius Verus. Malherbe. Mansfeld. Marlborough. Marillac (Louis de). Maraldi. Marlort. Marot. Marthe (St.). Mattheson. Matthias I. Maximilian I. Maximilian II. Mazarine. Meinuccius (Raphael). Meügre (John). Melanchthon. Mercurialis (Hieronymus). Merian (Matthew). Mettrie (La). Meyr (William). Michael (Sebastian). Michael Angelo. Mignard. Milton. Moliere. Molinæus. Mompel (Louis de). Monami (Peter). Moncade (Francis de). Montanus. Montagne. Montesquieu. Montmorency (Henry Duke of). Morgagni. Morney. Moruel. Moulin (Charles du). Muschenbroek. Muntzer (Thomas). Nassau (Amalia). Nassau (Frederic Henry). Nassau (John). Nassau (William Louis). Nero. Niger (Antonius). Noort (Adam). Newton. Oddus de Oddis. Orange (Maria). Osterman (Peter). Osterwald. Osman (William). Ottoman. Palamedes (Palamedessen). Paracelsus (Theophrastus). Parma (Farnesius de). Pascal. Patin (Charles). Patin (Guido). Paul V. Pauw (Regner). Pieresc (Fabricius). Pe-

lican. Pelisse. Pepin (Martin). Perrault (Claude). Perera (Emanuel Frocas). Peruzzi. Peter Martyr. Peter I. Petit (John Louis). Petri (Rodolph). Philip the Good. Philip the Bold. Pianus. Pithou (Francis). Plato. Pope. Porta. Ptolemy (Claudius). Puteanus (Ericus). Putnam (Israel). Quesnel. Quesnoy. Raphael. Rabelais (Francis). Razenstein (Henry). Retz (Cardinal de). Rhenferd (James). Rhyne (William). Ricciardi (Thomas). Richelieu. Rigaud. Rombouzt (Theodore). Ronsard. Rouse (Gerard). Rubens. Rudolph II. Rufus. Ruysch. Savanarola. Schmidt von Schwartzenhorn. Scalichius (George). Saurin. Savoy (Thomas Francis de). Savoy (Francis Thomas de). Savoy (Charles Emanuel de). Sachtleven (Cornelius). Sachs (Hans). Schramm (George Gotlieb). Sebizius. Seghers (Gerhard). Segers (Gerard). Seba (Albert). Skadey. Scarron. Scaglia (Cæsar Alexander). Sixtus V. Sortia. Scuderi (Magdalaine de). Schwenkfeld. Schutt (Cornelius). Scheuchzer (James). Schoepflin (Daniel). Schorer (Leonard). Socrates. Sonnenfels. Sophocles. Sorbon. Spanheim (Frederic). Spener (Philip James). Spinosa. Sturm von Sturmegge. Sayra (Abbé). Seide (Francis). Swift. Schuil. Tabourin (Thomas). Tassis (Anthony). Taulerus (John). Tindal. Titian. Titus. Thou (Gerard de). Thou (Augustus de). Thourneuser (Leonard). Thoyras (Rapin de). Thuanus. Thoulose (Montchal de). Uden (Lucas von). Uladislaus VI. Uladislaus King of Poland. Ulrich (James). Ursius (Honorius). Ursinus. Valette. Vanloo. Warin (John). Wasener (James). Weiss (Leonard of Augsburg). Werenfels. Vesalius. Vespasian. Vespuccius (Americus). Viaud (Theophilus de). Wildes (John). William King of England. Villeroi (Marquis). Willis (Richard). Wurtemberg (Everard Duke of). Vitrii (Anthony). Wolf (Christian). Volkammer (George). Voltaire. With (Conrad). Vopper (Leonard). Vorster (Lucas). Voss (Simon). Vouet. Zampier. Zinzendorf. Zuinglius. Ziska (John).

## IV.

## UPON PORTRAIT PAINTING.

THE most natural, manly, useful, noble, and, however apparently easy, the most difficult of arts is portrait painting. Love first discovered this heavenly art. Without love what could it perform?—But what love?—And the lover—who?

Since a great part of the present work, and the science on which it treats, depend on this art, it is proper that something should be said on the subject.—Something—For how new, how important, and great a work might be written on this art! For the honour of man, and of the art, I hope such a work will be written. I do not think it ought to be the work of a painter, however great in his profession, but of the understanding friend of physiognomy, the man of taste, the daily confidential observer of the great portrait painter.—Sultzer, that philosopher of taste and discernment, has an excellent article, in his dictionary, on this subject, under the word portrait. But what can be said, in a work so confined, on a subject so extensive?

Again, whoever will employ his thoughts

on this art, will find that it is sufficient to exercise all the searching, all the active powers of man; that it never can be entirely learned, nor ever can arrive at ideal perfection.

I will endeavour to recapitulate some of the avoidable and unavoidable difficulties attendant on this art. The knowledge of these, in my opinion, is most necessary, as well to the painter as to the physiognomist.

What is portrait painting? It is the communication, the preservation of the image of some individual, or of some part of the body of an individual: the art of suddenly depicting all that can be depicted of that half of man which is rendered apparent, and which never can be conveyed in words.

If what Göthe has somewhere said be true, and in my opinion nothing can be more true, that—the best text for a commentary on man is his presence, his countenance, his form—how important then is the art of portrait painting;

To this observation of Göthe's I will add, a passage, on the subject, from Sultzer's excellent dictionary.

“ Since no object of knowledge whatever can be more important to us than a thinking and feeling soul, it cannot be denied but that man, considered according to his form,

even though we should neglect what is wonderful in him, is the most important of visible objects."

Were the portrait painter to know, to feel, to be penetrated with this; penetrated with reverence for the greatest work of the greatest master; were such the subject of his meditation, not from constraint, but native sensation; were it as natural to him as the love of life, how important, how sacred to him, would his art become!—Sacred to him should be the living countenance as the text of holy scripture to the translator. As careful should the one be not to falsify the work, as should the other not to falsify the word, of God.

How great is the contempt which a wretched translator of an excellent work deserves, whose mind is wholly inferior to the mind of his original.—And is it not the same with the portrait painter? The countenance is the theatre on which the soul exhibits itself; here must its emanations be studied and caught. Whoever cannot seize these emanations cannot paint, and whoever cannot paint these is no portrait painter.

“ Each perfect portrait is an important painting, since it displays the human mind with the peculiarities of personal character. In such we contemplate a being in which understanding, inclinations, sensations, pas-

sions, good and bad qualities of mind and heart are mingled in a manner peculiar to itself. We here see them better, frequently, than in nature herself; since in nature nothing is fixed, all is swift, all transient. In nature, also, we seldom behold the features under that propitious aspect in which they will be transmitted by the able painter."

Could we indeed seize the fleeting transitions of nature, or had she her moments of stability, it would then be much more advantageous to contemplate nature than her likeness; but, this being impossible, and since likewise few people will suffer themselves to be observed, sufficiently to deserve the name of observation, it is to me indisputable that a better knowledge of man may be obtained from portraits than from nature, she being thus uncertain, thus fugitive.

" Hence the rank of the portrait painter may easily be determined; he stands next to the painter of history. Nay history painting itself derives a part of its value from its portraits: for expression, one of the most important requisites in historical painting, will be the more estimable, natural, and strong, the more of actual physiognomy is expressed in the countenances, and copied after nature. A collection of excellent portraits is highly advantageous to the

historical painter for the study of expression."

Where is the historical painter who can represent real beings with all the decorations of fiction? Do we not see them all copying copies? True it is they frequently copy from imagination; but this imagination is only stored with the fashionable figures of their own or former times.

This premised, let us now enumerate some of the surmountable difficulties of portrait painting. I am conscious the freedom with which I shall speak my thoughts will offend, yet to give offence is far from my intention. I wish to aid, to teach that art which is the imitation of the works of God; I wish improvement. And how is improvement possible without a frank and undisguised discovery of defects?

In all the works of portrait painters which I have seen, I have remarked the want of a more philosophical, that is to say, a more just, intelligible, and universal knowledge of men.

The insect painter who has no accurate knowledge of insects, the form, the general, the particular which is appropriated to each insect, however good a copyist he may be, will certainly be a bad painter of insects.

The portrait painter, however excellent a copyist (a thing much less general than is imagined by connoisseurs) will paint portraits ill, if he have not the most accurate knowledge of the form, proportion, connection, and dependance of the great and minute parts of the human body, as far as they have a remarkable influence on the superficies; if he have not investigated, most accurately, each individual member and feature. For my own part, be my knowledge what it may, it is far from accurate in what relates to the minute specific traits of each sensation, each member, each feature; yet I daily remark that this acute, this indispensable knowledge, is every where, at present, uncultivated, unknown, and difficult to convey to the most intelligent painters.

Whoever will be at the trouble of considering a number of men, promiscuously taken, feature by feature, will find that each ear, each mouth, notwithstanding their infinite diversity, have yet their small curves, corners, characters, which are common to all, and which are found stronger or weaker, more or less marking, in all men, who are not monsters born; at least, in these parts.

Of what advantage is all our knowledge of the great proportions of the body and

countenance? (Yet even that part of knowledge is, by far, not sufficiently studied, not sufficiently accurate. Some future physiognomical painter will justify this assertion, till when be it considered as nothing more than cavil.) Of what advantage, I say, is all our knowledge of the great proportions, when the knowledge of the finer traits, which are equally true, general, determinate, and no less significant, is wanting? and this want is so great that I appeal to those who are best informed whether many of the ablest painters, who have painted numerous portraits, have any tolerably accurate, or general, theory of the mouth, only; I do not mean the anatomical mouth, but the mouth of the painter, which he ought to see, and may see, without any anatomical knowledge.

Let us examine volume after volume of engravings of portraits, after the greatest masters. I have examined, therefore am entitled to speak. Let us confine observation to the mouth, having previously studied infants, boys, youth, manhood, old age, maidens, wives, matrons, with respect to the general properties of the mouth; and, having discovered these, let us compare and we shall find that almost all painters have failed in the general theory of the mouth; that it

seldom happens, and seems only to happen by accident, that any master has understood these general properties. Yet how indescribably much depends on them! What is the particular, what the characteristic, but shades of the general? As it is with the mouth so is it with the eyes, eyebrows, nose, and each part of the countenance. The same proportion exists between the great features of the face; and, as there is this general proportion in all countenances, however various, so is there a similar proportion between the small traits of these parts.—Infinitely varied are the great features, in their general combination and proportion; as infinitely varied are the shades of the small traits, in these features, however great their general resemblance. Without an accurate knowledge of the proportion of the principal features, as for example, of the eyes and mouth, to each other, it must ever be mere accident, and accident that indeed rarely happens, when such proportion exists in the works of the painter. Without an accurate knowledge of the particular constituent parts, and traits of each principal feature, I once again repeat, it must be accident, miraculous accident, should any one of them be justly delineated.

This remark may induce the reflecting artist to study nature intimately, by principle, and to show him, if he be in search of permanent fame, that, though he ought to behold and study the works of the greatest masters with esteem and reverence, he yet ought to examine, and judge for himself. Let him not make the virtue modesty his plea, for under this does omnipresent mediocrity shelter itself. Modesty, indeed, is not so properly virtue as the garb and ornament of virtue, and of existing positive power. Let him, I say, examine for himself, and study nature, in whole and in part, as if no man ever had observed, or ever should observe, but himself. Deprived of this, young artist, thy glory will but resemble a meteor's blaze; it will only be founded on the ignorance of thy contemporaries.

The majority of the best portrait painters, when most successful, like the majority of physiognomists, content themselves with expressing the character of the passions in the moveable, the muscular features of the face. They do not understand, they laugh at, rules which prescribe the grand outline of the countenance as indispensable to portrait painting, independent of the effects produced by the action of the muscles.

And till institutions shall be formed for the improvement of portrait painting, perhaps till a physiognomonical society or academy shall produce physiognomonical portrait painters, we shall, at best, but creep in the regions of physiognomy, where we might otherwise soar.

One of the greatest obstacles to physiognomy is the actual, incredible, imperfection of this art.

There is generally a defect of eye, or hand, of the painter; or the object is defective which is to be delineated; or, perhaps, all three. The artist cannot discover what *is*, or cannot draw it when he discovers. The object continually alters its position, which ought to be so exact, so continually the same; or should it not, and should the painter be endowed with an all-observing eye, an all-imitative hand, still there is the last insuperable difficulty, that of the position of the body, which can but be momentary, which is constrained, false, and unnatural, when more than momentary.

What I have said is trifling indeed to what might be said. According to the knowledge I have of it, this is yet uncultivated ground. How little has Sultzzer himself said on the subject? But what could he say, in a dic-

tionary? A work wholly dedicated to this is necessary to examine and decide on the works of the best portrait painters, and to insert all the cautions, and rules, necessary for the young artist, in consequence of the infinite variety, yet incredible uniformity, of the human countenance.

Whoever would paint portraits perfectly must so paint that each spectator may, with truth, exclaim, This is indeed to paint! This is true, living, likeness; perfect nature; it is not painting!—Outline, form, proportion, position, attitude, complexion, light and shade, freedom, ease, nature! Nature! Nature in every characteristic disposition! Nature in the whole! Nature in the complexion, in each trait, in her most beauteous, happiest moments, her most select, most propitious state of mind; near, at a distance, on every side Truth and Nature! Evident to all men, all ages, the ignorant and the connoisseur, most conspicuous to him who has most knowledge; no suspicion of art; a countenance in a mirror, to which we would speak, that speaks to us, that contemplates more than it is contemplated; we rush to it, we embrace it, we are enchanted!—

Emulate such excellence, young artist,

and the least of thy attainments, in this age, will be riches and honour, and fame in futurity ; with tears shalt thou receive the thanks of father, friend, and husband, and thy works shall honour that Being whose creations it is the noblest gift of man to imitate, only in their superficies, and during a single instant of their existence.

*ADDITIONS.*

## I.

THUS drawn, thus prominent, ought the countenance to be which the physiognomist is to read. Form and traits, all and each, are determinate.—Hard perhaps—but with all possible harmony.

No false pretender; worthy, faithful, regular, benevolent. More than the dry hardness of the mouth betokens these. Such is this sanguine-phlegmatic countenance—Capacity, love of order, resolution, fit for active life, sensation for the beautiful, the accurate, the highly finished. No artist, but very capable of being one.

## II.

THE shade more significant than the full face, which has been composed, feature after feature, at various times, by the artist, who, without preserving the character, has thus destroyed the effect of the whole. Both however are expressive of a good, an honest, and an active man; but who, with eye actually so dull, could have but little penetration. The nose, in the shade, has more poe-

try, and the under part of the countenance more nobility, than are perceptible in the portrait. The mouth in the profile has peculiar youthful innocence.

### III.

AN observing mind with a barren imagination. Thus ought every countenance of this character to be drawn, the eyes especially, in order to be known. The forehead too flat for an original thinker; receives much, produces little. Ardour and active industry are here sought in vain, but the love of inoffensive ridicule may be easily discovered.

### IV.

THE original of this highly characteristic head—Colla—might probably have become one of the greatest physiognomonical painters. Though almost uninstructed he was one of the most original imitators of unimpassioned nature. The gloominess of his character, and even of his chamber, communicated that gloom which is visible in his paintings. The eye is not rapid, but disposed to a calm, successive, anatomizing inspection of its object. The unassuming mouth overflows with phlegmatic goodness. The whole, in general, is tinged with suscep-

tibility of mild, religious enthusiasm. Prominent features, daring touches, are not to be expected from such a countenance. It delighted in that silent, slow progression, which leaves nothing incomplete.

## V.

A PORTRAIT by Colla, which, without having seen the original, we may affirm to be a great likeness. Nature, precision, harmony, exactness, are discoverable in every part. The flat, somewhat sinking, forehead, agreeable to the whole, denotes an unpolished person, confined within a small circle of domestic œconomy. The strong eyebrows do not speak mental, but bodily, power. Eyebrows are only significant of the former when they are unperplexed, equal, and well disposed. Nose, chin, neck, hair, all are characteristic of rude, narrow, insensibility. Rustic sincerity is evident in the mouth.

## VI.

NOT so well drawn and engraved as the foregoing, but of a character entirely opposite. Sensible, mild, peaceable, void of rude harshness, capable of the best improvement, half cultivated, might be wholly a lover of neatness and order, all eye, all ear—Mildness and regularity are conspicuous in the mouth.

## VII.

THIS scarcely can be supposed a likeness —It certainly is not a copy of any common original. Such outlines, though sketched by the greatest masters, can seldom be true to nature, yet will not be entirely missed by the most inferior. However indifferent the drawing may be, this must ever remain the countenance of a great, a thinking, orderly, analyzing man, of refined taste. The eye, somewhat distorted in drawing, is rather that of the visionary than the man of deep thought. Far from idly conforming to fashion, his feelings will be the dictates of reason. The lips are too much cut, too insipid for this powerful chin and nose, this thoughtful forehead, this comprehensive, noble back of the head. Such countenances should generally be drawn in profile, the better to understand their character; though characteristic they will always be in all possible situations.

## VIII.

ANOTHER countenance of a thinker, an analyzer, yet far from having the proportion of the former. Much less rounded, less simple; to prove which, compare the forehead, nose, mouth, and chin. The eye only is

more ardent, enterprising, laborious. The whole character, without injury to the friendly, benevolent mien, is more forcible, persevering, and prompt, as may especially be seen in the forehead, nose, and chin.

### IX.

AN original well-drawn countenance. Something apparently wanting in the eyes and nostrils. We do not expect poetry from the forehead, but an inventive, enquiring, mechanical genius; an unaffected, cheerful, pleasant man, unconscious of his superiority; the nose especially is characteristic of an able, active, unwearied mind, labouring to good effect. How excellent is the tranquillity and cheerfulness of the mouth!

### X.

A HEAD after Vandyck, whether real or imaginary is immaterial. It is delightful to look on such a countenance; so boldly, so determinately sketched, with such incomparable harmony and proportion. To whom is this imperceptible, even in this imperfect copy; or who does not here read the great master; the countenance of power, energy, and heroism; courageous and productive? Eyes and nose equally good; such only as he who conceives and executes can possess.

The obliquity of the mouth is somewhat contradictory to the eyes, nose, and whole countenance.

### XI.

ANOTHER countenance most happily depicted, a master-piece of harmony.—A man of comprehensive mind and taste; an eye of abundant sensibility, and properly judging on works of art. A forehead more expressive of sound excellent judgment, and ease of conception, than of profound understanding; but no Philistine of a connoisseur, encumbered with all his accursed terms of art, has such a nose, with all its mellowness and angular outlines.

### XII.

COUNTENANCES of large strong features cannot be better represented than after this manner. They seldom have small shades. This I acknowledge. The less delicate, the rude, the morose, are very conspicuous; but physiognomy should call our attention to what is least visible, what may easily be overlooked.—True knowledge will never pronounce this an absolutely common countenance. The forehead and eyebrow are much above mediocrity. Though the upper part of the eyelid be moderate, the line of the under, that intersects the pupil, is not

so, nor is the look of the eye, or even the outline of the nose, especially at the tip. Rude as the under lip may be, there is nothing in the outline of the chin betokening want of understanding. Dry, joyless, cold, but neither stupid nor weak. The top of the back part of the head is certainly, from defect of drawing, too small, injurious to the countenance, and contradictory to the eye-brow.

## VI.

OF THE CONGENIALITY OF THE HUMAN  
FORM.

IN organization nature continually acts from within to without, from the centre to the circumference. The same vital powers that make the heart beat give the finger motion : that which roofs the scull arches the finger nail. Art is at variance with itself; not so nature. Her creation is progressive. From the head to the back, from the shoulder to the arm, from the arm to the hand, from the hand to the finger, from the root to the stem, the stem to the branch, the branch to the twig, the twig to the blossom and fruit, each depends on the other, and all on the root ; each is similar in nature and form. No apple of one branch can, with all its properties, be the apple of another ; not to say of another tree. There is a determinate effect of a determinate power. Through all nature each determinate power is productive only of such and such determinate effects. The finger of one body is not adapted to the hand of another body. Each part of an organized body is an image of the whole, has the character of the whole. The blood in the extremity

of the finger has the character of the blood in the heart. The same congeniality is found in the nerves, in the bones. One spirit lives in all. Each member of the body is in proportion to that whole of which it is a part. As from the length of the smallest member, the smallest joint of the finger, the proportion of the whole, the length and breadth of the body, may be found ; so also may the form of the whole from the form of each single part. When the head is long, all is long ; or round when the head is round ; and square when it is square. One form, one mind, one root, appertain to all. Therefore is each organized body so much a whole that, without discord, destruction, or deformity, nothing can be added or diminished. Every thing in man is progressive ; every thing congenial ; form, stature, complexion, hair, skin, veins, nerves, bones, voice, walk, manner, style, passion, love, hatred. One and the same spirit is manifest in all. He has a determinate sphere in which his powers and sensations are allowed, within which they may be freely exercised, but beyond which he cannot pass. Each countenance is, indeed, subject to momentary change, though not perceptible, even in its solid parts ; but these changes are all proportionate : each is measured, each proper, and

peculiar, to the countenance in which it takes place. The capability of change is limited. Even that which is affected, assumed, imitated, heterogeneous, still has the properties of the individual, originating in the nature of the whole, and is so definite that it is only possible, in this, but in no other, being.

I almost blush to repeat this in the present age. What, posterity, wilt thou suppose, thus to see me obliged so often to demonstrate, to pretended sages, that nature makes no emendations? She labours from one to all. Hers is not disjointed organization; not mosaic work. The more of the mosaic there is in the works of artists, orators, or poets, the less are they natural; the less do they resemble the copious streams of the fountain; the stem extending itself to the remotest branch.

The more there is of progression, the more is there of truth, power, and nature: the more extensive, general, durable and noble, is the effect. The designs of nature are the designs of a moment. One form, one spirit, appear through the whole. Thus nature forms her least plant, and thus her most exalted man. I shall have effected nothing by my physiognomonical labours if I am not able to destroy that opinion, so tasteless, so

unworthy of the age, so opposite to all sound philosophy, that nature patches up the features of various countenances, in order to make one perfect countenance ; and I shall think them well rewarded if the congeniality, uniformity, and agreement of human organization, be so demonstrated that he who shall deny it will be declared to deny the light of the sun at noon day.

The human body is a plant ; each part has the character of the stem. Suffer me to repeat this continually, since this most evident of all things is continually controverted, among all ranks of men, in words, deeds, books, and works of art.

It is therefore that I find the greatest incongruities in the heads of the greatest masters. I know no painter of whom I can say he has thoroughly studied the harmony of the human outline, not even Poussin ; no, not even Raphael himself. Let any one class the forms of their countenances, and compare them with the forms of nature ; let him for instance draw the outlines of their foreheads, and endeavour to find similar outlines in nature, and he will find incongruities which could not have been expected in such great masters.

Excepting the too great length and extent, particularly of his human figures, Chodo-

wiecki, perhaps, had the most exact feeling of congeniality,—in caricature ; that is to say, of the relative propriety of the deformed, the humorous, or other characteristical members and features : for as there is conformity and congeniality in the beautiful, so is there also in the deformed. Every cripple has the distortion peculiar to himself, the effects of which are extended to his whole body. In like manner the evil actions of the evil, and ~~the~~ good actions of the good, have a conformity of character ; at least they are all tinged with this conformity of character. Little as this seems to be remarked, by poets and painters, still is it the foundation of their art ; for wherever emendation is visible, there admiration is at an end. Why has no painter yet been pleased to place the blue eye beside the brown one ? Yet, absurd as this would be, no less absurd are the incongruities continually encountered by the physiognomical eye.—The nose of Venus on the head of a Madonna.—I have been assured, by a man of fashion, that, at a masquerade, he, with only the aid of an artificial nose, entirely concealed himself from the knowledge of all his acquaintance. So much does nature reject what does not appertain to herself.

To render this indisputable, let a number

of shades be taken, and classed, according to the foreheads. We shall shew in its place, that all real and possible human foreheads may be classed under certain signs, and that their classes are not innumerable. Let him next class the noses, then the chins; then let him compare the signs of the noses and foreheads; and he will find certain noses are never found with certain foreheads; and, on the contrary, other certain foreheads are always accompanied by a certain kind of noses; and that the same observation is true with respect to every other feature of the face, unless the moveable features should have something acquired which is not the work of the first formation and productive power of nature, but of art, of accident, of constraint: experiment will render this indisputable. As a preliminary amusement for the enquiring reader I shall add what follows.

Among a hundred circular foreheads, in profile, I have never yet met with one Roman nose. In a hundred other square foreheads I have scarcely found one in which there were not cavities and prominences. I never yet saw a perpendicular forehead, with strongly arched features, in the lower part of the countenance, the double chin excepted.

I meet no strong-bowed eyebrows — — combined with bony perpendicular countenances.

Wherever the forehead is projecting, so, in general, are the under lips, children excepted.

I have never seen gently arched yet much retreating foreheads combined with a short snub nose, which, in profile, is sharp and sunken.

A visible nearness of the nose to the eye is always attended by a visible wideness between the nose and mouth.

A long covering of the teeth, or, in other words, a long space between the nose and mouth, always indicates small upper lips. Length of form and face is generally attended by well-drawn, fleshy lips. I have many further observations in reserve on this subject, which only are withheld till further confirmation and precision are obtained. I shall produce but one more example, which will convince all, who possess acute physiognomical sensation, how great is the harmony of all nature's forms, and how much she hates the incongruous.

Take two, three, or four shades of men, remarkable for understanding, join the features so artificially that no defect shall appear, as far as relates to the act of joining;

that is, take the forehead of one, add the nose of a second, the mouth of a third, the chin of a fourth, and the result of this combination of the signs of wisdom shall be folly. Folly is perhaps nothing more than the annexation of some heterogeneous addition.—“ But let these four wise countenances be supposed congruous ?”—Let them so be supposed, or as nearly so as possible, still their combination will produce the signs of folly.

Those, therefore, who maintain that conclusion cannot be drawn from a part, from a single section of the profile, to the whole, would be perfectly right if unarbitrary nature patched up countenances like arbitrary art ; but so she does not. Indeed when a man, being born with understanding, becomes a fool, there expression of heterogeneousness is the consequence. Either the lower part of the countenance extends itself, or the eyes acquire a direction not conformable to the forehead, the mouth cannot remain closed, or the features of the countenance, in some other manner, lose their consistency. All becomes discord ; and folly, in such a countenance, is very manifest. If the forehead be seen alone it can only be said, “ So much *can*, or *could*, this countenance, by nature, unimpeded by accident.”

But, if the whole be seen, the past and present general character may be determined.

Let him who would study physiognomy study the relation of the constituent parts of the countenance: not having studied these he has studied nothing.

He, and he alone, is an accurate physiognomist, has the true spirit of physiognomy, who possesses sense, feeling, and sympathetic proportion of the congeniality and harmony of nature; and who hath a similar sense and feeling for all emendations and additions of art and constraint. He is no physiognomist who doubts of the propriety, simplicity, and harmony of nature; or who has not this physiognomonical essential; who supposes nature selects members, to form a whole, as a compositor in a printing-house does letters to make up a word; who can suppose the works of nature are the patchwork of a harlequin jacket. Not the most insignificant of insects is so compounded, much less the most perfect of organized beings, man. He respires not the breath of wisdom who doubts of this progression, continuity, and simplicity of the structures of nature. He wants a general feeling for the works of nature, consequently of art, the imitator of nature. I shall be pardoned this warmth. It is necessary.

The consequences are infinite and extend to all things. He has the master-key of truth who has this sensation of the congeniality of nature, and by necessary induction of the human form.

All imperfection in works of art, productions of the mind, moral actions, errors in judgment; all scepticism, infidelity, and ridicule of religion, naturally originate in the want of this knowledge and sensation. He soars above all doubt of the Divinity and Christ who hath them, and who is conscious of this congeniality. He also who, at first sight, thoroughly understands and feels the congeniality of the human form, and that from the want of this congeniality arises the difference observed between the works of nature and of art, is superior to all doubt concerning the truth and divinity of the human countenance.

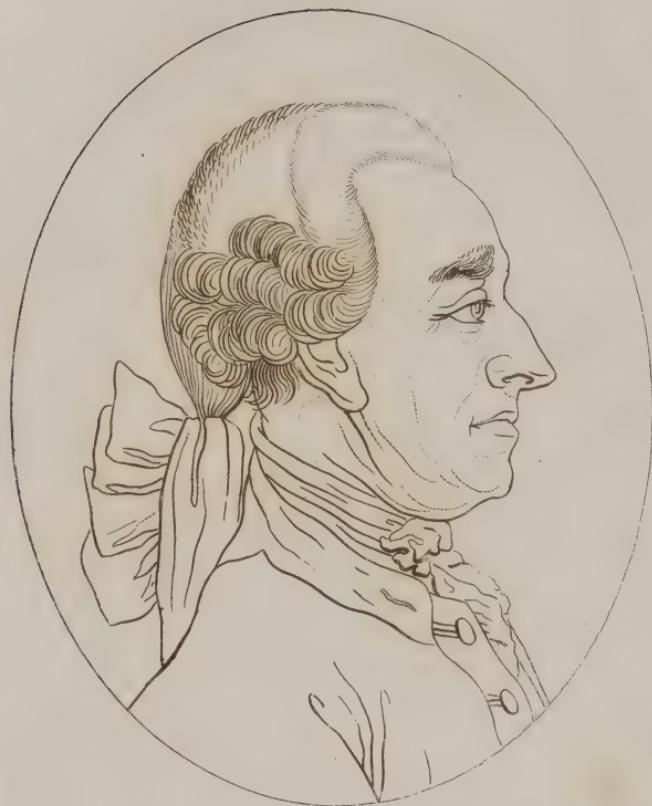
Those who have this sense, this feeling, call it what you please, will attribute that only, and nothing more, to each countenance which it is capable of receiving. They will consider each according to its kind, and will as little seek to add a heterogeneous character as a heterogeneous nose to the face. Such will only unfold what nature is desirous of unfolding, give what nature is capable of receiving, and take away that

with which nature would not be encumbered. They will perceive in the child, pupil, friend, or wife, when any discordant trait of character makes its appearance, and will endeavour to restore the original congeniality, the equilibrium of character and impulse, by acting upon the still remaining harmony, by co-operating with the yet unimpaired essential powers. They will consider each sin, each vice, as destructive of this harmony, will feel how much each departure from truth, in the human form, at least to eyes more penetrating than human eyes are, must be manifest, must distort, and must become displeasing to the Creator, by rendering it unlike his image. Who therefore can judge better of the works and actions of man, who less offend, or be offended, who more clearly develope cause and effect, than the physiognomist, possessed of a full portion of this knowledge and sensation?



*Vol. II. p. 103.*

III



*ADDITIONS.*

## I.

THIS outline, from a bust of Cicero, appears to me an almost perfect model of congeniality. The whole has the character of penetrating acuteness, an extraordinary though not a great profile. All is acute, all is sharp—Discerning, searching, less benevolent than satirical, elegant, conspicuous, subtle.

## II.

ANOTHER congenial countenance; too evidently nature for it to be ideal, or the invention and composition of art. Such a forehead does not betoken the rectilinear but the nose thus bent. Such an upper lip, such an open, eloquent, mouth. The forehead does not lead us to expect high poetical genius; but acute punctuality, and the stability of retentive memory. It is impossible to suppose this a common countenance.

## III.

THE forehead and nose not congenial. The nose shews the very acute thinker. The

lower part of the forehead, on the contrary, especially the distance between the eyebrow and eye, do not betoken this high degree of mental power. The stiff position of the whole is much at variance with the eye and mouth, but particularly with the nose.—The whole, the eyebrow excepted, speaks a calm, peaceable, mild character.

## IV.

STRONGLY impressed with the character of truth ; all is exact, all harmonious ; a plenitude of activity, of numerous talents.—Between the eyebrows, only, is there something foreign, empty, insipid. The eyebrows, likewise, are too weak, too indefinite, in this, otherwise; strong countenance, the power and fortitude of which might easily degenerate into vanity and obstinacy.

## V.

THE harmony of the mouth and nose is self-evident. The forehead is too good, too comprehensive, for this very limited under part of the countenance.—The whole bespeaks a harmless character ; nothing delicate, nor severe.











VI.







## VI.

FROM one true feature in the countenance the accurate physiognomist will be able to mend and define the false and half true. Here, for example, the forehead corresponds with the hair and the chin; but I suspect more small wrinkles about the eyes, the upper eyelid to be much better defined, and prominent, in nature; every part of the countenance less minute; the mouth, in particular, neither so close, nor so oblique.— Still we here perceive a man who can more easily sport with us than we with him, and in whose presence the crooked heart would be liable to very uneasy sensations.

## VII.

WE have here a high, bold, forehead, with a short-seeming, blunt nose, and a fat double chin. How do these harmonize!—It is almost a general law of nature that, where the eyes are strong drawn, and the eyebrows near, the eyebrows must also be strong.— This countenance, merely by its harmony, its prominent congenial traits, is expressive of sound, clear understanding: it is the countenance of reason.

## VIII.

A MASTER-PIECE of congeniality—replete with calm activity, tranquil energy, breathing the spirit of a better world. Seldom are tranquillity and power thus intimately combined.

## IX.

THE under lip manifestly does not harmonize with the mouth and eye. The eye has much more gentleness than the mouth—A nose thus drawn, so broad and short, denotes a sound natural understanding.

## X.

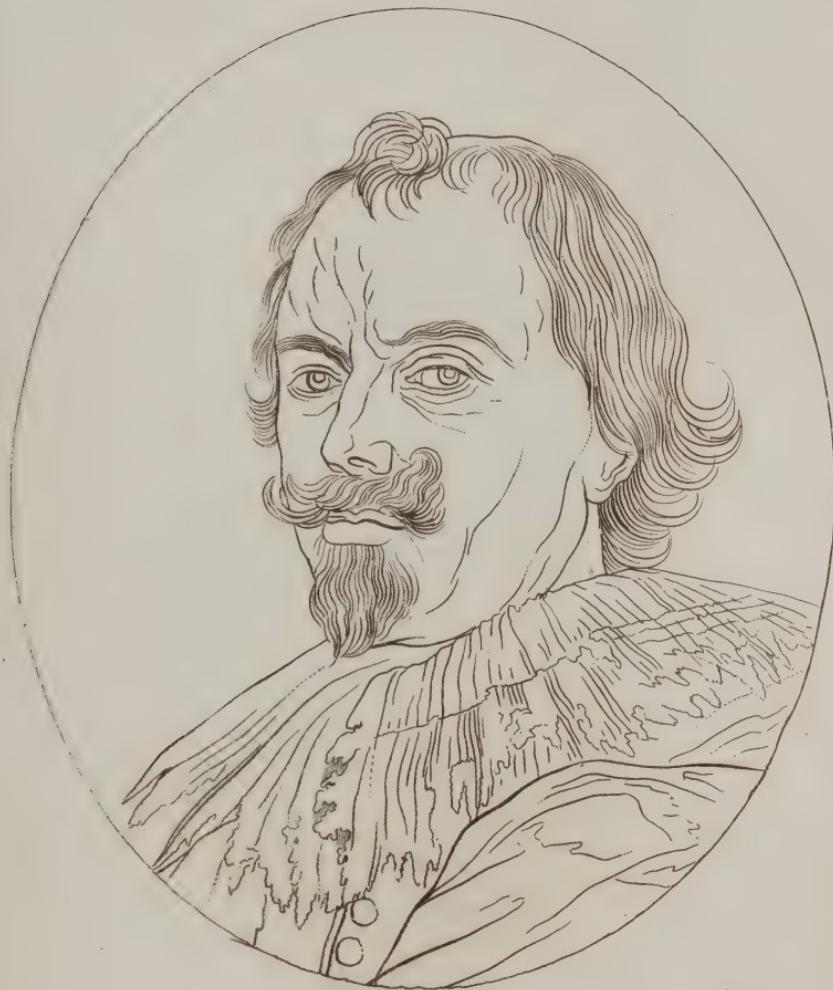
IF any man has never seen congeniality he may certainly behold it here.—Compare the outline of the back part of the head with the forehead, the forehead with the mouth.—The same spirit of harshness, rudeness, and stupid asperity, is apparent in the traits, individually, as well as in the countenance altogether.—How might such a forehead have a fine, retreating, under lip, or a strong and extended back of the head?

VIII.



W. H. Scuglia



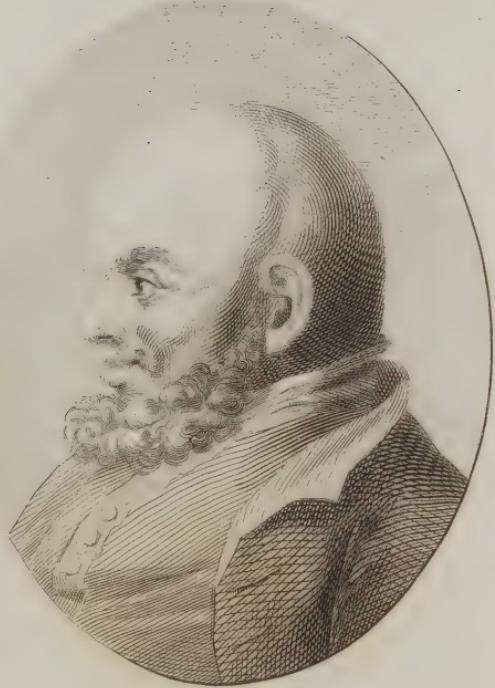


*Petrus Stevens.*



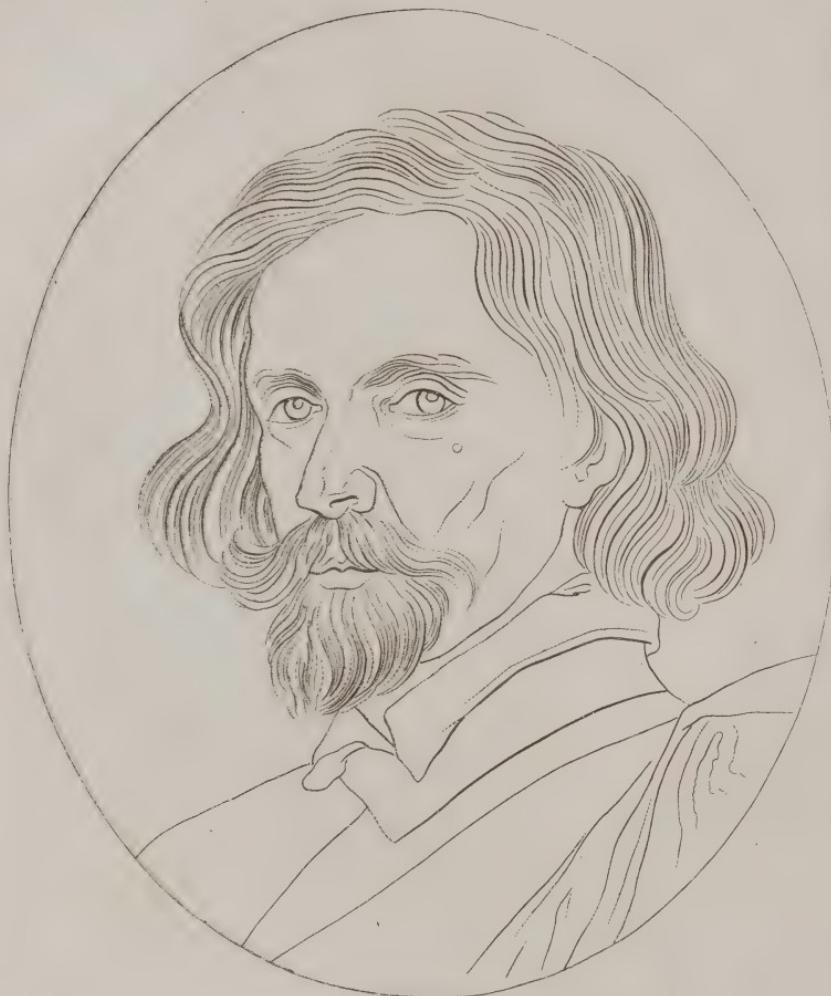
*Vol. II. p: 106.*

X









*Lucas Vorstermans.*





*Nic. Fabricius de Peiresc.*

## XI.

A MILD, yielding, character appears in the outline of the forehead, the eye, and the middle line of the mouth, which, however, has some error in drawing, and is, consequently, heterogeneous to the other features; as is, also, the tip of the nose. The eye-bones ought to be some trifle sharper.

## XII.

THE perfect countenance of a politician. Faces which are thus pointed from the eyes to the chin always have lengthened noses, and never possess large, open, powerful, and piercing eyes. Their firmness partakes of obstinacy, and they rather follow intricate plans than the dictates of common sense.

## VII.

## ON SHADES.

SHADES are the weakest, most vapid, but, at the same time, when the light is at a proper distance, and falls properly on the countenance to take the profile accurately, the truest representation that can be given of man.—The weakest, for it is not positive, it is only something negative, only the boundary line of half the countenance. The truest, because it is the immediate expression of nature, such as not the ablest painter is capable of drawing, by hand, after nature.

What can be less the image of a living man than a shade? Yet how full of speech! Little gold, but the purest.

The shade contains but one line; no motion, light, colour, height or depth; no eye, ear, nostril or cheek; but a very small part of the lip; yet how decisively is it significant! The reader soon shall judge, be convinced, and exercise his judgment.

Drawing and painting, it is probable, originated in shades.





They express, as I have said, but little; but the little they do express is exact. No art can attain to the truth of the shade, taken with precision.

Let a shade be taken after nature, with the greatest accuracy, and, with equal accuracy, be afterward reduced, upon fine transparent oil paper. Let a profile, of the same size, be taken, by the greatest master, in his happiest moment; then let the two be laid upon each other, and the difference will immediately be evident.

I have often made the experiment, but never found that the best efforts of art could equal nature, either in freedom, or in precision; but that there was always something more or less than nature.

Nature is sharp and free: whoever studies sharpness more than freedom will be hard, and whoever studies freedom more than sharpness will become diffuse, and indeterminate.

I can admire him only who, equally studious of her sharpness and freedom, acquires equal certainty and impartiality.

To attain this, artist, imitator of humanity, first exercise yourself in drawing shades; afterward copy them by hand, and, next, compare and correct. Without

this, you will with difficulty discover the grand secret of uniting precision and freedom.

I have collected more physiognomical knowledge from shades alone than from every other kind of portrait; have improved physiognomical sensation more by the sight of them, than by the contemplation of ever mutable nature.

Shades collect the distracted attention, confine it to an outline, and thus render the observation more simple, easy, and precise.—The observation consequently the comparison.

Physiognomy has no greater, more incontrovertible certainty of the truth of its object than that imparted by shade.

If the shade, according to the general sense and decision of all men, can decide so much concerning character, how much more must the living body, the whole appearance, and action of the man! If the shade be oracular, the voice of truth, the word of God, what must the living original be, illuminated by the spirit of God!

Hundreds have asked, hundreds will continue to ask, “What can be expected from mere shades?” Yet no shade can be viewed by any one of these hundred who will not

form some judgment on it, often accurately, more accurately than I could have judged.

To render the astonishing significance of shades conspicuous, we ought either to compare opposite characters of men, taken in shade, or, which may be more convincing, to cut out of black paper, or draw, imaginary countenances, widely dissimilar: or, again, when we have acquired some proficiency in observation, to double black paper, and cut two countenances; and, afterward, by cutting with the scissars, to make slight alterations, appealing to our eye, or physiognomonical feeling, at each alteration; or, lastly, only to take various shades of the same countenance, and compare them together. We shall be astonished, by such experiments, to perceive what great effects are produced by slight alterations.

In our next fragment we shall present the reader with a number of shades, and enquire into their signification.

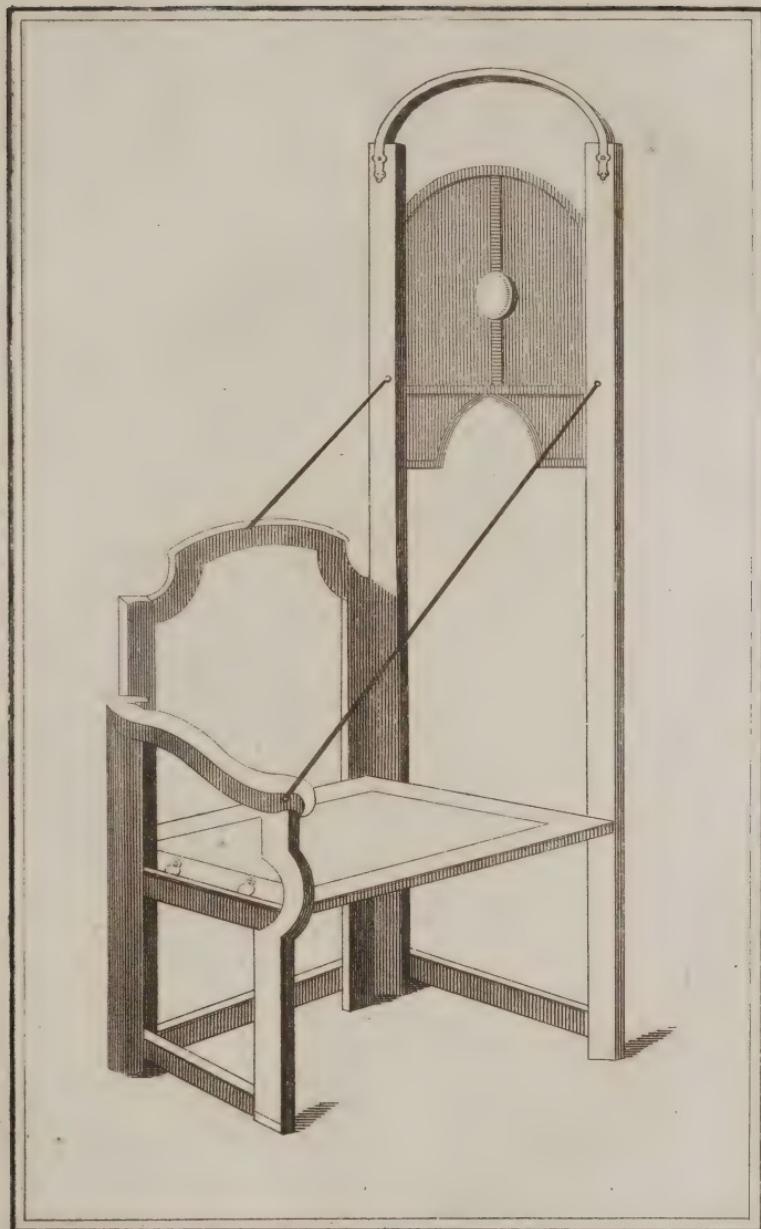
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A previous word concerning the best mode of taking shades.

The common method is accompanied with many inconveniences. It is hardly possible the person drawn should sit sufficiently still; the designer is obliged to change his place, he must approach so near to the persons that motion is almost inevitable, and the designer is in the most inconvenient position; neither are the preparatory steps every where possible, nor simple enough.

A seat purposely contrived would be more convenient. The shade should be taken on post paper, or rather on thin oiled paper, well dried. Let the head and back be supported by a chair, and the shade fall on the oil paper behind a clear, flat, polished glass. Let the drawer sit behind the glass, holding the frame with his left hand, and, having a sharp black-lead pencil, draw with the right. The glass in a detached sliding frame may be raised, or lowered, according to the height of the person. The bottom of the glass frame, being thin, will be best of iron, and should be raised so as to rest steadily upon the shoulder. In the centre, upon the glass, should be a small piece of wood, or iron, to which fasten a small round cushion, supported by a short pin, scarcely half an inch long, which, also, may be raised, or lowered,





and against which the person drawn may lean.

The drawing annexed will render this description more intelligible.

By the aid of a magnifying lens, or solar microscope, the outlines may be much more accurately determined and drawn.

## VIII.

## OF THE GREAT SIGNIFICANCE OF SHADES.

NOT all, often very much, often but little, can be discovered, of the character of a man from his shade.

I mean to insert a number of shades, that I may thereby render intelligible what may be concluded from such mere outlines of the human countenance, sometimes with certainty, sometimes with probability.

The progress of human opinion is ever in the extreme: it is all affirmative, or all negative.

But not so. All cannot be seen in the shade, yet something may.—Not all; that is to say, not by man, bounded as are his faculties. I will not pretend to determine what might be the conclusions of a superior Being from the outline to the inward man; the figure, elasticity, fire, power, motion, life, in the nose, mouth, eye; or how perfectly such a Being might understand the whole character, with all its actual and pos-

sible passions. I am far from thinking this must surpass HIS powers, since part of this may be attained by men of the commonest faculties. Proofs shall presently be given.

True it is that, with respect to many shades, we (I at least) cannot determine any thing, even when they happen to be the shades of extraordinary persons. But of all these extraordinary persons, whose characters are not distinct in shade, it may be remarked that—

Seen only in shade they will neither appear foolish, when possessed of great wisdom, nor wicked, if highly virtuous. All that can be alledged is, we do not affirmatively read what they are. Either—

What is extraordinary in the character is as little apparent as in the shade! or—

It may be known to a few confidential friends, but is not prominent, not obvious; or again—

By a thousand fortunate incidental circumstances, a man, possessed of very moderate talents, may act, write, speak, or suffer, so as to appear extraordinary, although, in reality, he so is not; a case which often oc-

curs, occasions much error, and is, or rather seems to be, very inimical to physiognomy as a science. Of this I could produce many examples: but examples might offend, and I should most unwillingly give offence, in a work the very purport of which is to promote philanthropy.

It is also possible that those traits which, in shade, might betoken the extraordinary qualities of the man, and which, in themselves, so nearly approach the overstrained, and the foolish, are either too inaccurately, or too prominently, drawn. There are countenances the shades of which, if but a hair-breadth more sharp, flat, or blunt, than nature, lose all they possess most marking, and acquire a false and foreign character. The most delicate, beautiful, angelic countenances generally lose, through the slightest neglect in taking their shades, that which in every judgment constitutes their supreme simplicity, their upright worth.—Something is enlarged or something is diminished.

It is also possible that pock-marks, pimples, or other accidents, may so indent, swell, or distort a fine outline, that the true cha-

racter of the countenance either cannot accurately or not at all be defined.

Yet is it undeniable, and shall be made evident by example to the lover of truth, that numberless countenances are so characterised, even by shades, that nothing can be more certain than the signification of these shades.

I pledge myself to produce two imaginary shades, the one of which shall excite general abhorrence, and the other confidence and love equally general.—Opposite as Christ and Belial.

But to the question.

What characters are most conspicuous in shade? What is most precisely and clearly shewn in shade?

A fragment of an answer.

Shades must necessarily mark the characters of the very angry and the very mild; the very obstinate, and the very pliable; of the profound or the superficial, that is to say, generally speaking, of extremes.

Pride and humility are more prominent, in shade, than vanity.

Natural benevolence, internal power,

flexibility, peculiar sensibility, and especially, infantine innocence, are expressive in shade.

Great understanding, rather than great stupidity; profound thought, much better than clearness of conception.

Creative powers, rather than acquired knowledge; especially in the outline of the forehead, and the eye-bones.

Let us now proceed to a few remarks on shades, and the manner in which they ought to be observed, which must necessarily be preceded by the classification of such lines as usually define and limit the human countenance.

Perpendicular; the perpendicular expanded; compressed; projecting; retreating; straight lines; flexible; arched; contracted; waving; sections of circles; of parabolas; hyperbolas; concave; convex; broken; angular; compressed; extended; opposed; homogeneous; heterogeneous; contrasted.—How purely may all these be expressed by shades; and how various, certain, and precise, is their signification?

We may observe in every shade nine principal horizontal sections.

1. The arching from the top of the head to the beginning of the hair.
2. The outline of the forehead to the eyebrows.
3. The space between the eyebrow and the insertion of the nose.
4. The nose to the upper lip.
5. The upper lip.
6. The lips proper.
7. The upper chin.
8. The under chin.
9. The neck.

To these may be added the back of the head and neck.

Each part of these sections is often a letter, often a syllable, often a word, often a whole discourse, proclaiming nature's truths.

When all these sections harmonize, character is legible to the peasant, to the very child, from the mere shade: the more they are in contrast to each other, the more difficult is the character to decypher.

Each profile which consists but of one kind of lines, as for example, of concave, or

convex; straight or crooked, is caricature, or monstrous. The proportionate, the gentle intermingling of different lines form the most beautiful and excellent countenances.

We ought to remark, in the whole shade, the proportions of length and breadth in the countenance.

Well-proportioned profiles are equal in length and breadth. A horizontal line drawn from the tip of the nose to the back of the bald head, when the head neither projects forward nor sinks backward, is, generally, equal to the perpendicular line from the highest point of the top of the head to where the chin and neck separate.

Remarkable deviations from this rule always appear to be either very fortunate, or very unfortunate, anomalies.

This measurement and comparison of the height and breadth of the naked head may be most easily performed by the shade.

If the head be longer than broad, and the outline hard and angular, it betokens excessive obstinacy: if, on the contrary, the outline be more lax and rounded, excess of lethargy.

If the head, measured after the same manner, be broader than long, and with a hard, strong, angular, contracted outline, it denotes the height of implacability, generally accompanied by malignity; but if, with this greater breadth, the outlines are lax and flexible, sensuality, pliability, indolence, the height of voluptuousness.

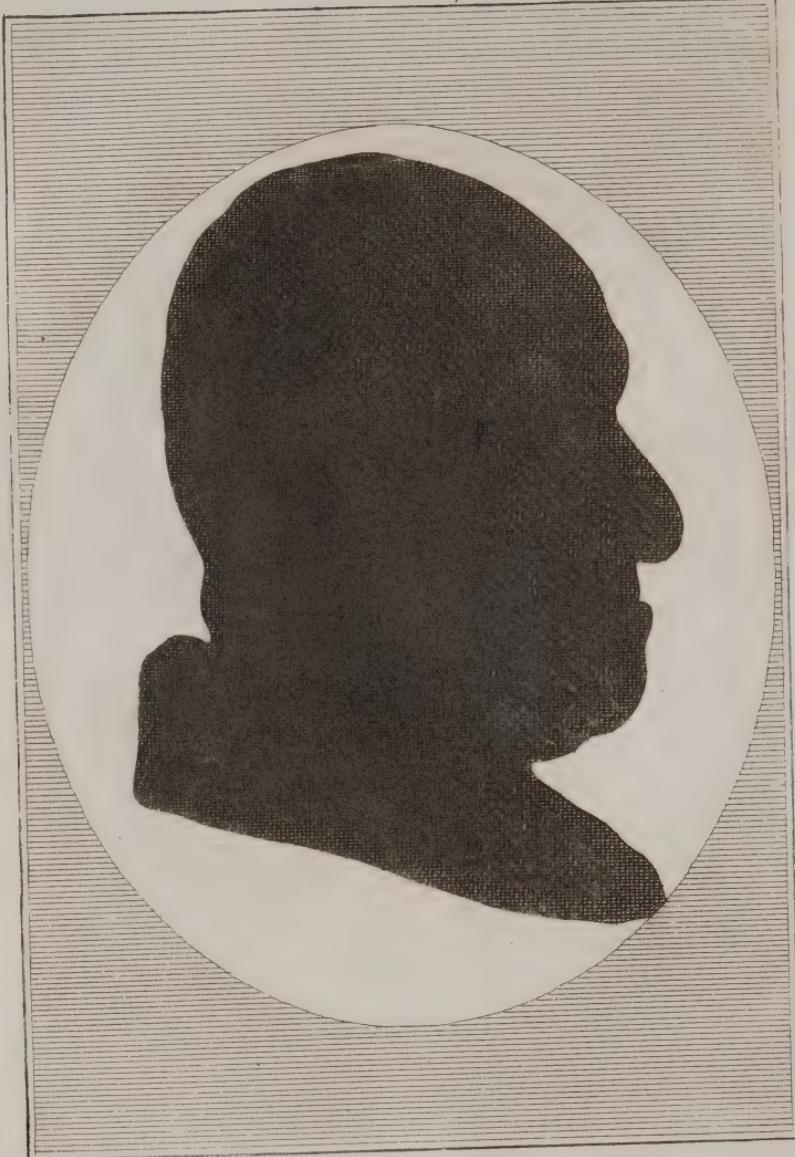
To mention one thing more, out of a hundred which may be added, on this subject, but which require further preparation, and some of which will find a place in the following examples, the shade, generally, expresses much more of original propensity than actual character. The second and third sections, oftenest, and with most certainty, denote the power of the understanding, and of action and passion in man; the nose, taste, sensibility, and feeling; the lips, mildness and anger, love and hatred; the chin, the degree and species of sensuality; the neck, combined with its hinder part, and position, the flexibility, contraction, or frank sincerity of the character; the crown of the head, not so much the power, as the richness, of the understanding; and the back of the head the mobility, irritability, and elasticity.

How little, yet, how much, has been said !  
How little, for him who seeks amusement ;  
how much, for the man of research, who  
has will, and ability, to examine for him-  
self, who can confirm, define, and proceed !  
It is now time, by numerous examples, to  
prove some things that have been said, and  
repeat others, that they may be rendered  
more intelligible, evident, and certain.

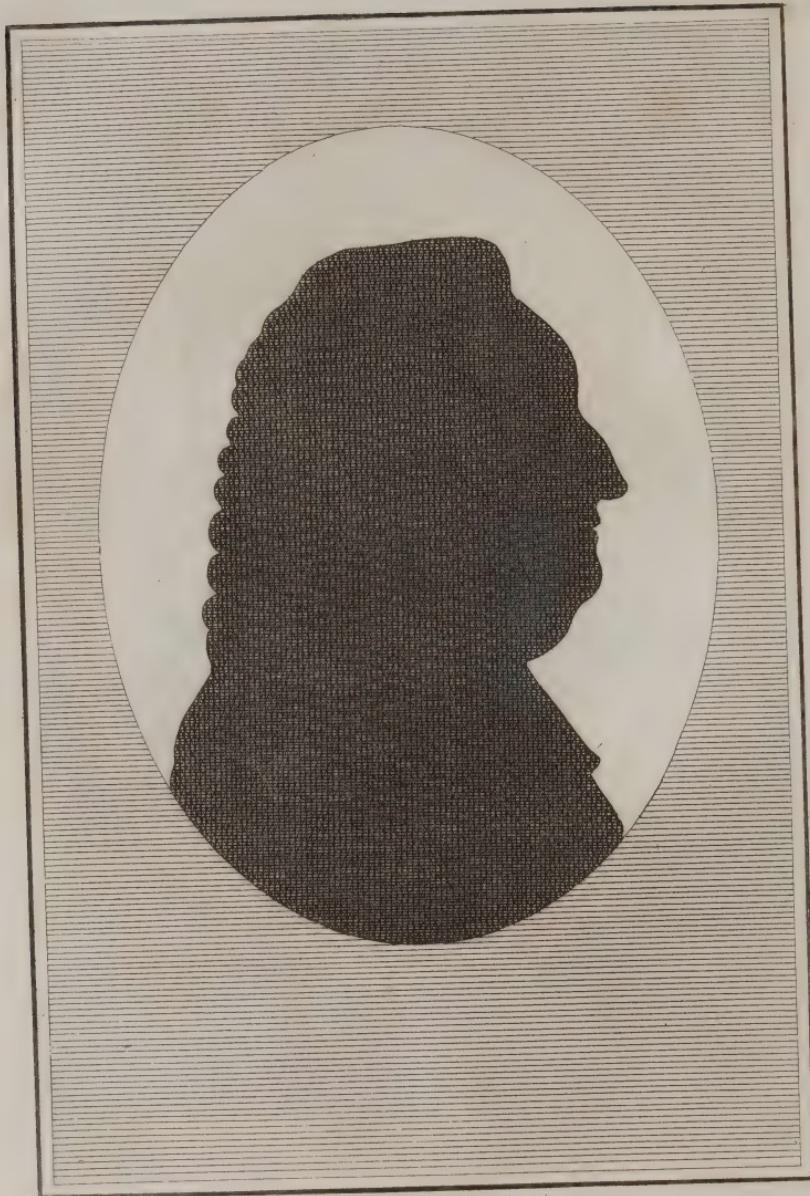


I.

*Vol. II. p. 123.*







*ADDITIONS.*

## I.

FROM a section of this forehead, singly considered, without the top and back of the head, something excellent might be expected ; so difficult is it to discriminate between this and the best built foreheads. But, as soon as the whole is taken collectively, all expectation of great powers of mind will vanish, and we must content ourselves with discovering, in this head of mediocrity, incapable of profound research, or great productions, a degree of benevolence, not very active, and inoffensive patience.

## II.

THE weakest, and the most benevolent, cannot but remark that this worthy man has some phlegmatic, gross, sensuality, with which he is obliged to contend ; neither will we be so unjust as to expect any deep research ; yet must I entreat that the good which is here bestowed by nature may not be overlooked. Let the upper and under part of this, perhaps ill-drawn, countenance

be covered, and the middle will discover a degree of capability, information, cultivation, and taste, superior to the rest. It is highly probable that, were it not for the predominant inclination to indolence, such a profile might become an orator, or a poet, and certainly a man of wit.

L.

## III.

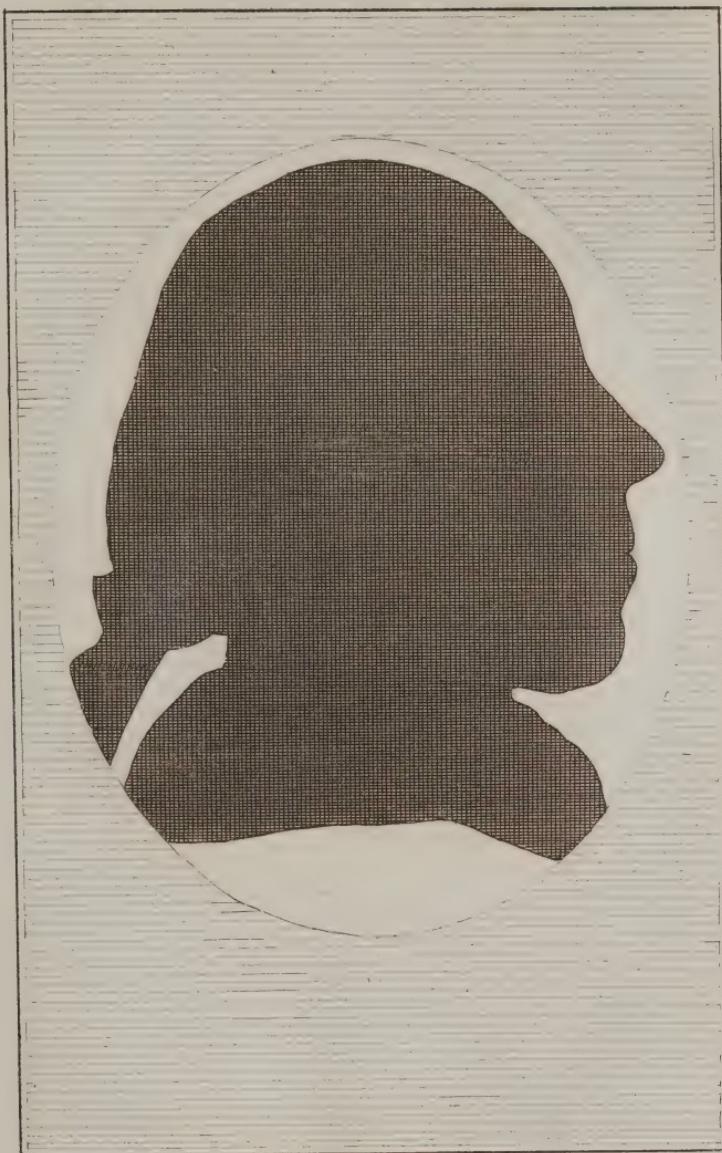
A GOOD, but circumscribed, countenance, incapable of any high or profound exercise of the understanding. Without being stupid, the forehead, scarcely, could be more flat, unproductive, or contracted. The nose, alone, has capacity. The under part of the countenance is as determinate, and speaks the same language, as the upper. The whole narrow and confused. A propensity to, and a want of, the aid of religion.

## IV.

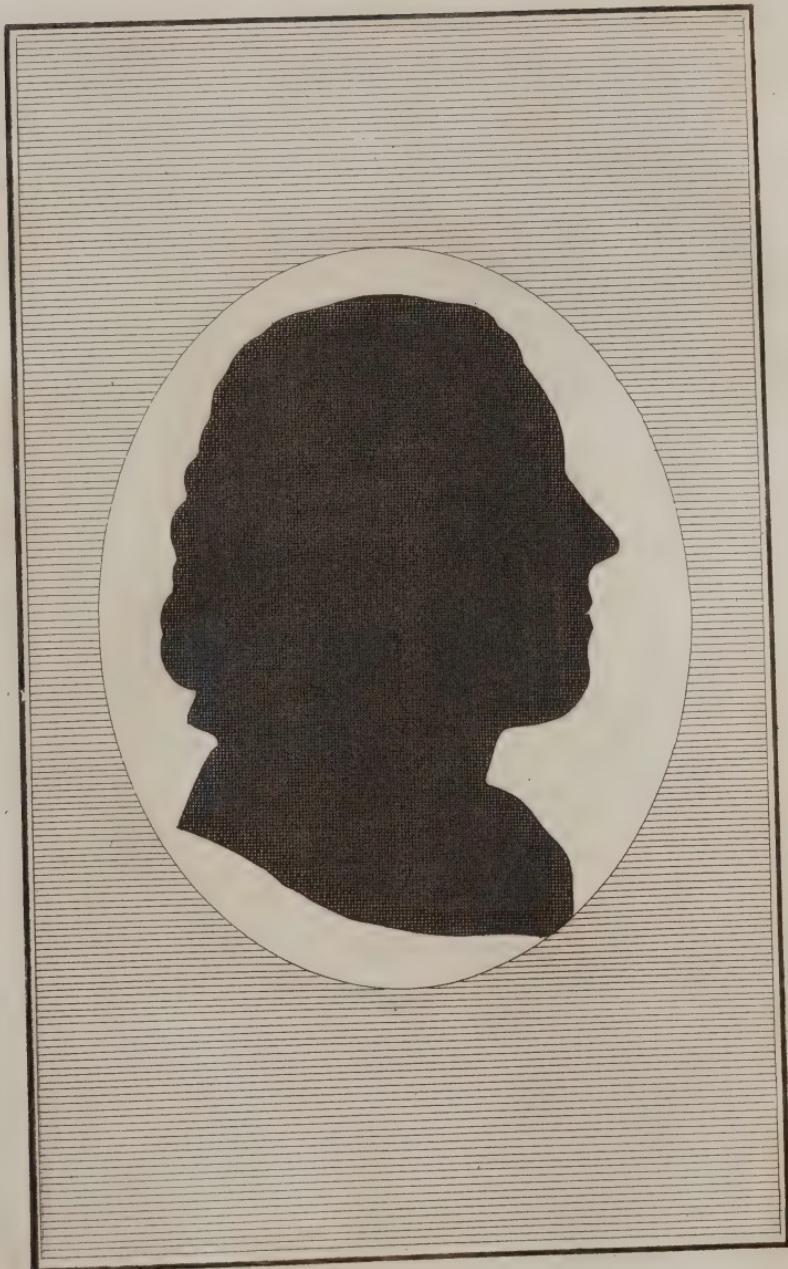
SOME degrees more capacious and powerful than the foregoing. Equal benevolence, more of religion, a greater promptitude to business, and desire of information. Peculiar and active penetration is not to be expected from such countenances.

L.

III

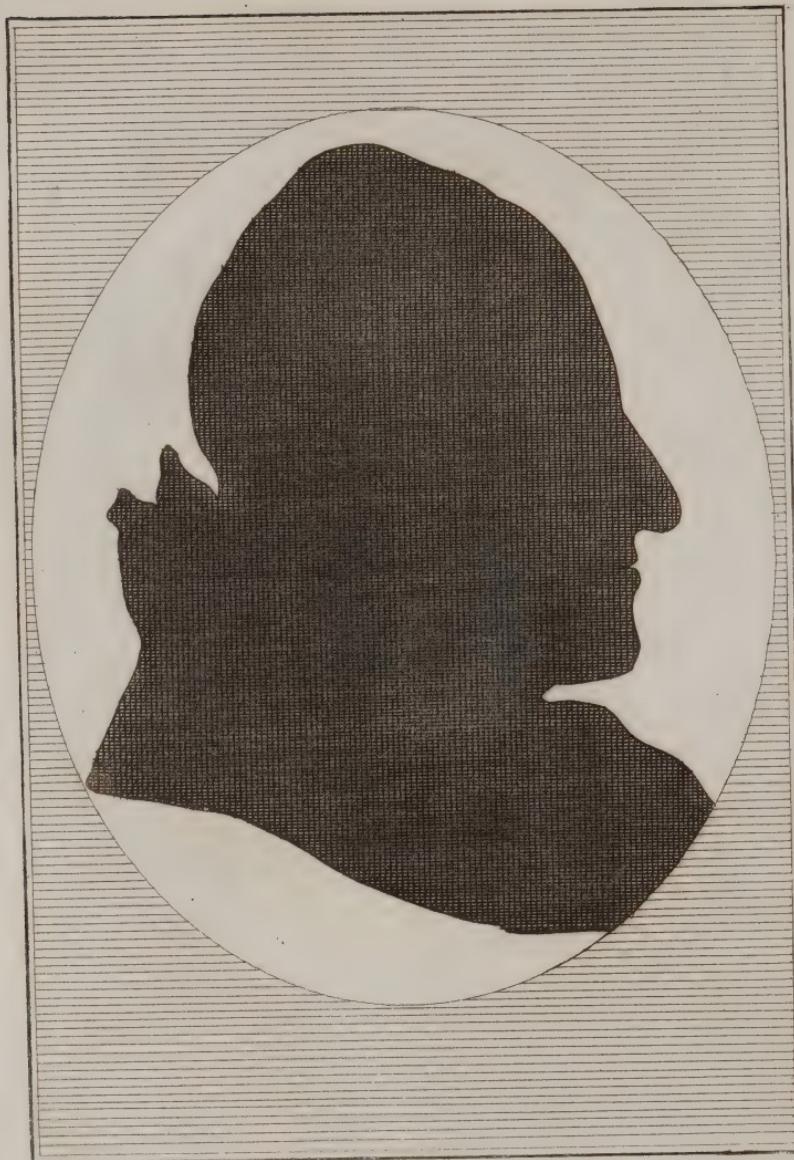




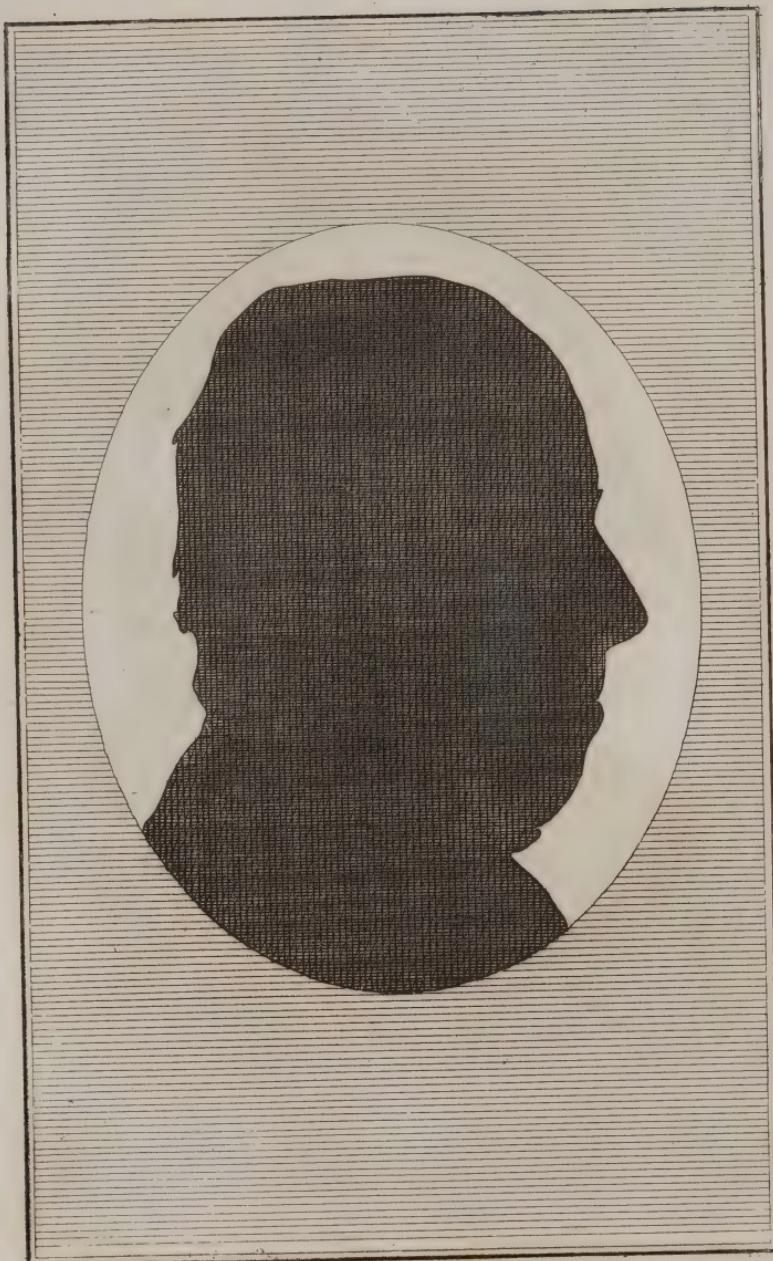












## V.

I CANNOT discover a superiority of talents, or genius, in this honest, worldly, countenance, full of respectable utility. Cover the evidently shortened upper lip, and neither stupidity nor folly, but only an unproductive capacity of learning, remembering, and understanding common things, will be decisively seen.

L.

## VI.

WHO, in the under part of this profile, could read the father of children, some of them intelligent, and some extraordinary? —A man of great powers, sincere humanity, incapable of the beautiful; having once determined, difficult to move; in other things, far from the character of insensibility; wanting powers, in my apprehension, for the fine arts; but cheerful, ardent, faithful, and very choleric.

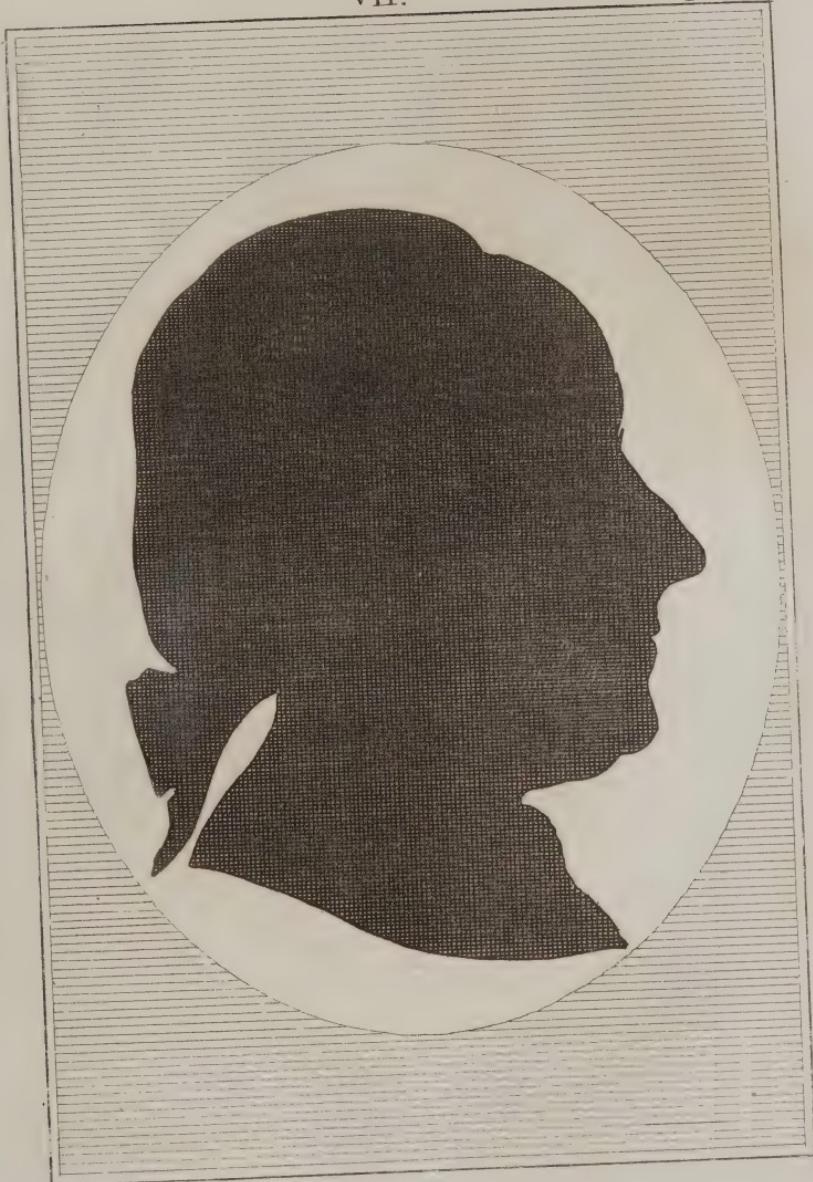
## VII.

THE arching of the forehead almost perfectly effeminate; manly only in the small circle over the eye; where, be it here remarked, all effeminate or manly foreheads are most distinguished. (The effeminate outline is ever the simplest; the manly is either much more rectilinear, contracted, or, as in the annexed plate, less further back: if arched, is interrupted, indented, and has, commonly, two sections.) Benevolent, generous, a disregard of existence, alive to honour, and its rewards, to his own sufferings, and the sufferings of others; such is this profile.

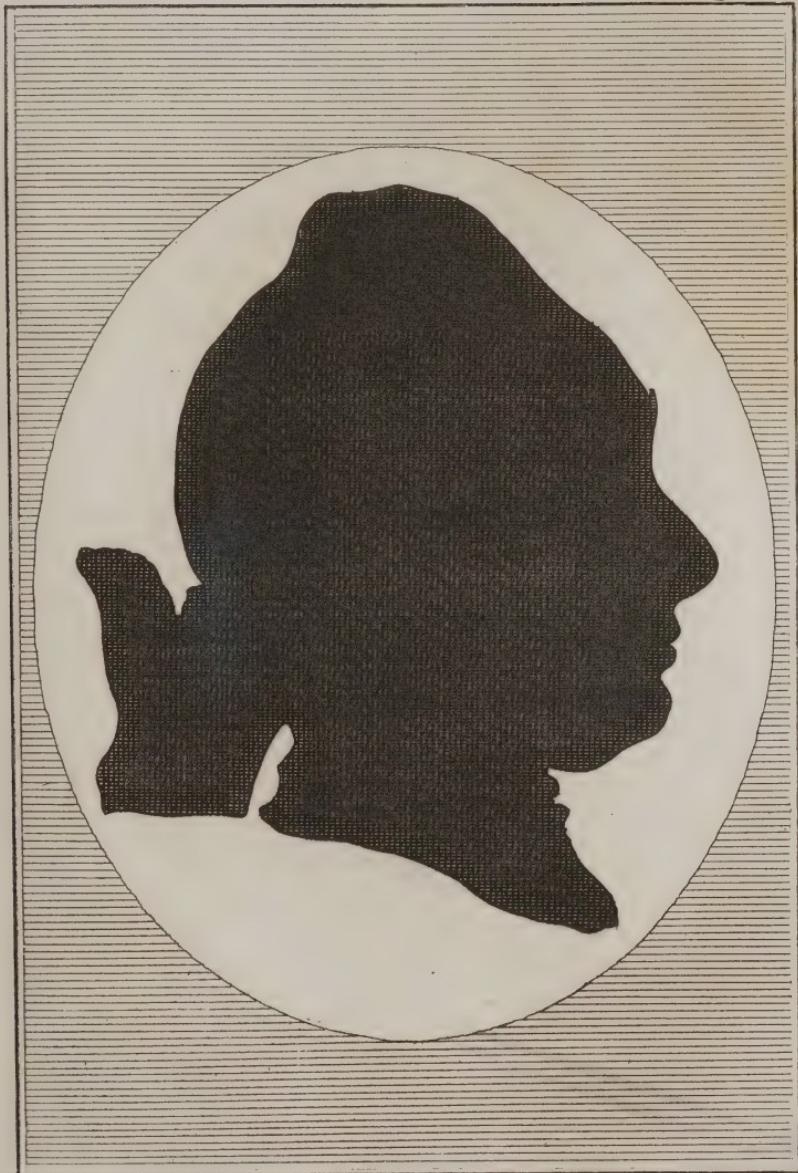
## VIII.

WHOEVER would search for manly, simple, fidelity, in one perfect whole; a sound and exquisite sense of truth, without the trouble of enquiry, a tender, innate, firm, sincere love, combined with resolution, manhood, and candour; let them contemplate this countenance.

L.

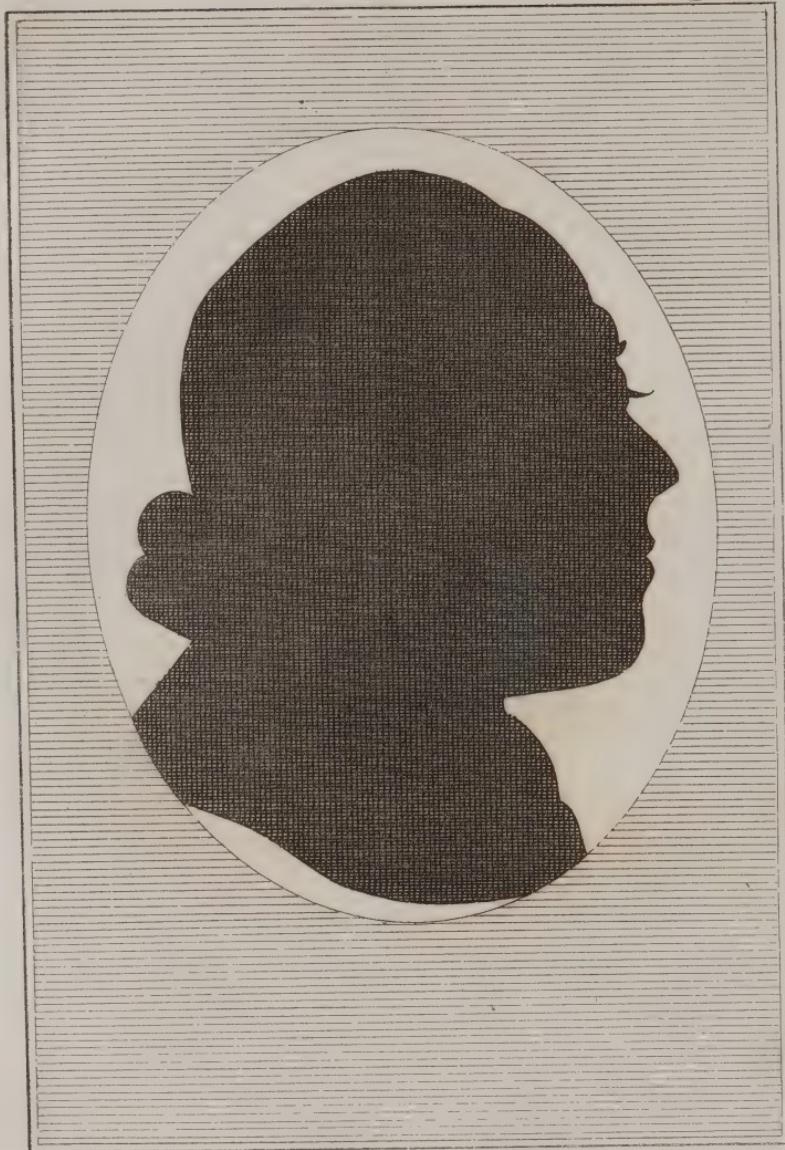








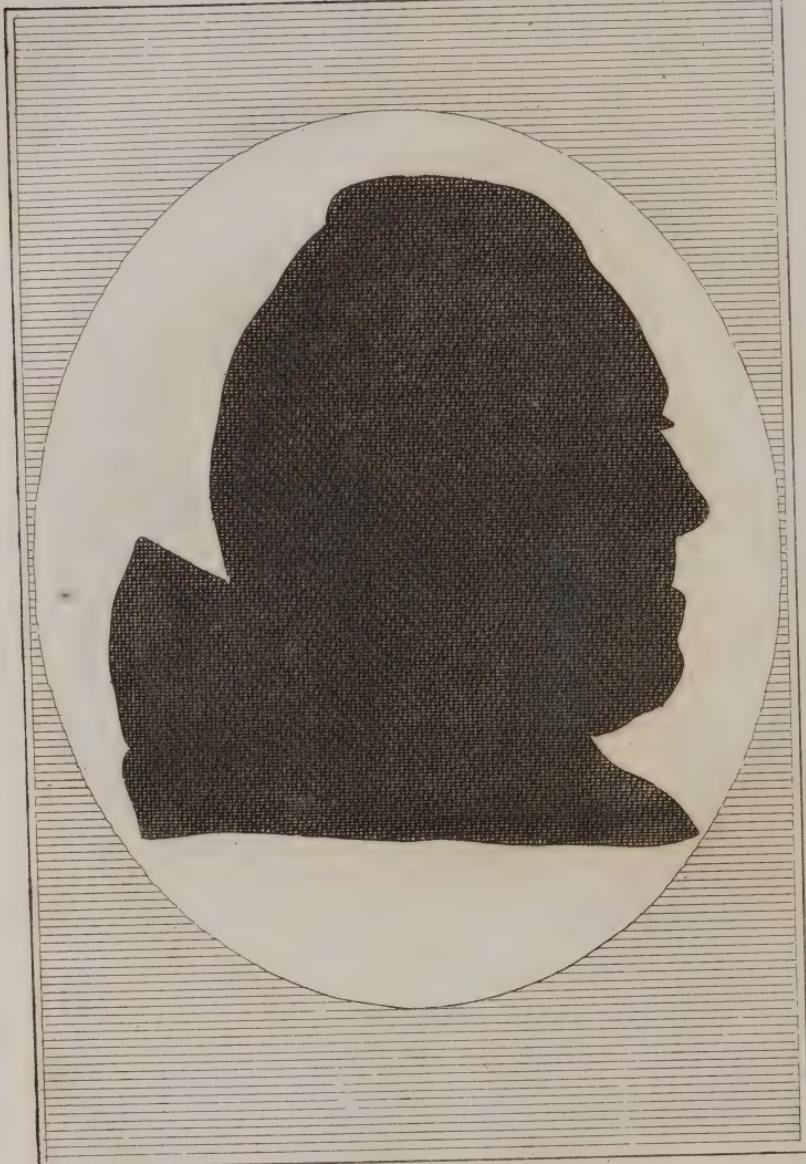






X.

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## IX.

THE nose, manifestly too pointed, gives this profile the appearance of insignificant, childish fear. The nose, compared with the forehead, convinces us it is inaccurate; the nose is childishly effeminate, while the forehead would never be found in a female. It is not of the first order, though it is something more than common. The projecting eye denotes fear and cholera; the mouth and chin extreme prudence, benevolence, and gentleness. Nature ever gives a counterpoise, and delights to mingle mildness and fire, in a wonderful manner.

## X.

THE forehead is not drawn with accuracy, yet it shews a man of a clear and sound understanding, determined in the pursuit of business. The nose is of a superior kind, and, apart from the other features, has every capacity of excellent and just sensation.—The under part shews common manliness and resolution.

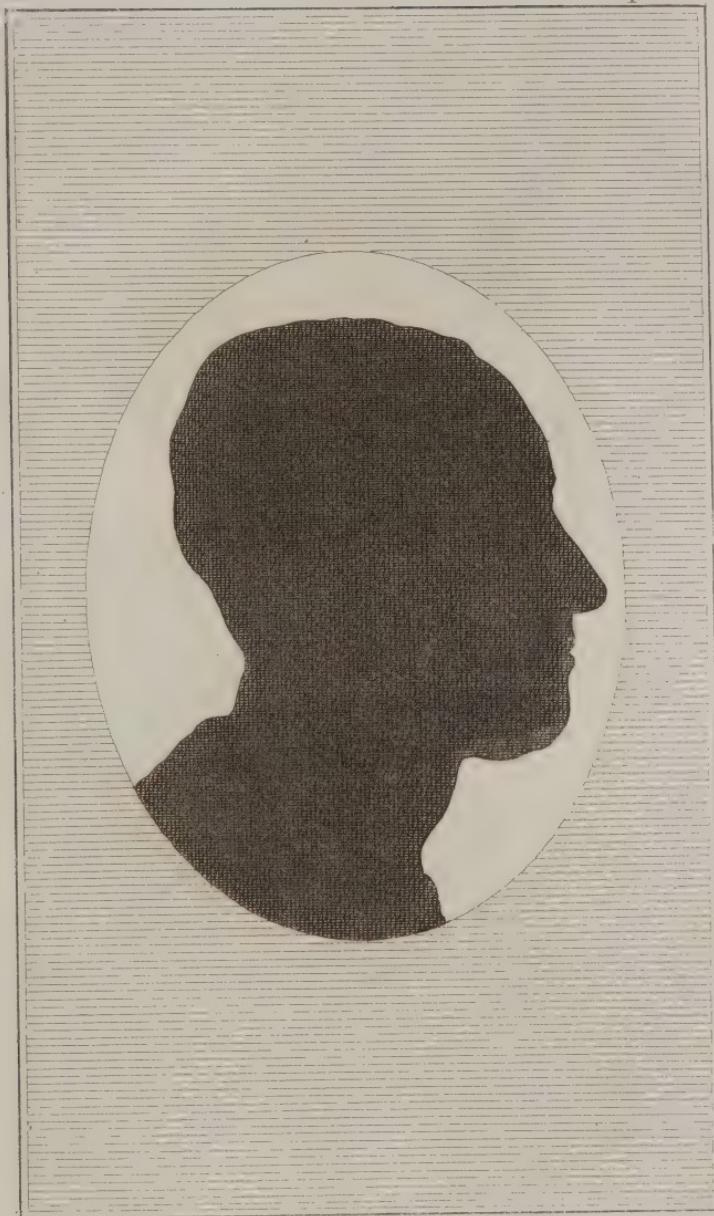
I.

## XI.

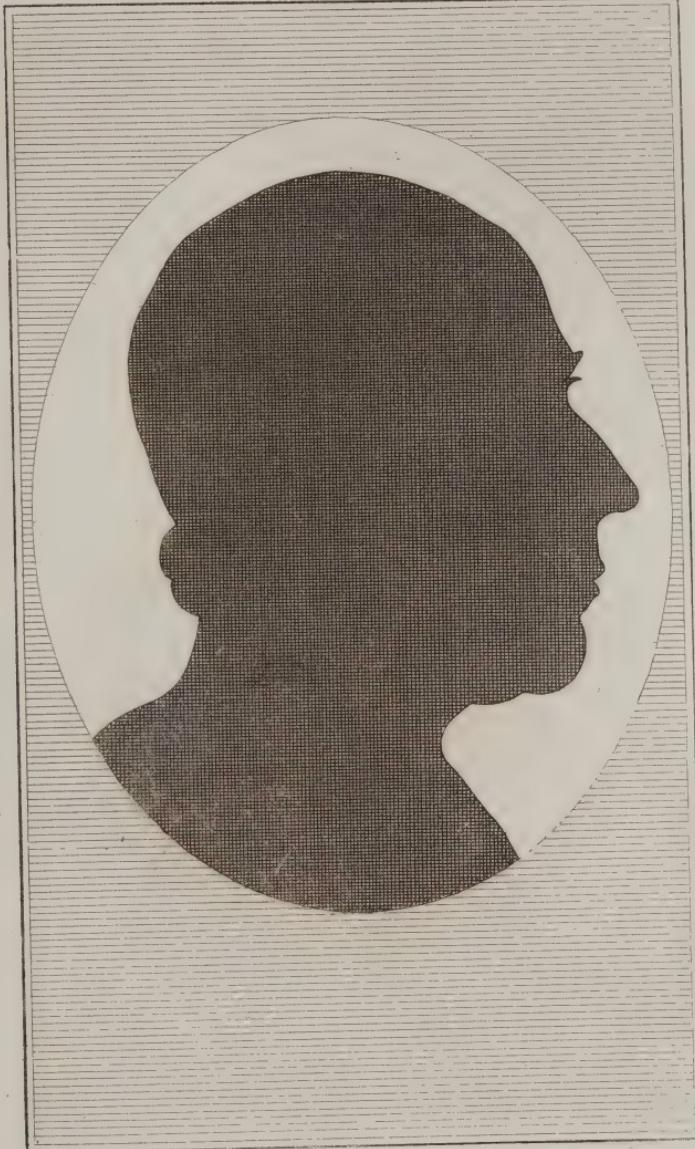
I DO not think we have a peculiarly great head here, yet certainly not a very common one. The back part is decisive of a richly comprehensive, and not irresolute thinker. No single feature of the face has any thing determinate, yet each has something the reverse of rude, and all please by their combination. He must be a civil, peaceable, modest, man; desirous of learning, and capable of teaching.

## XII.

HOWEVER great the resemblance of this shade may be supposed, it is certainly, in part, enlarged, and, in part, curtailed; yet are the expansion and firmness, almost in equal degrees, general and congenial. The under part of the forehead, and the back part of the head, are injured by the curtailment. The upper part of the forehead, and nose, denote much less dryness, and more sensibility and capacity.





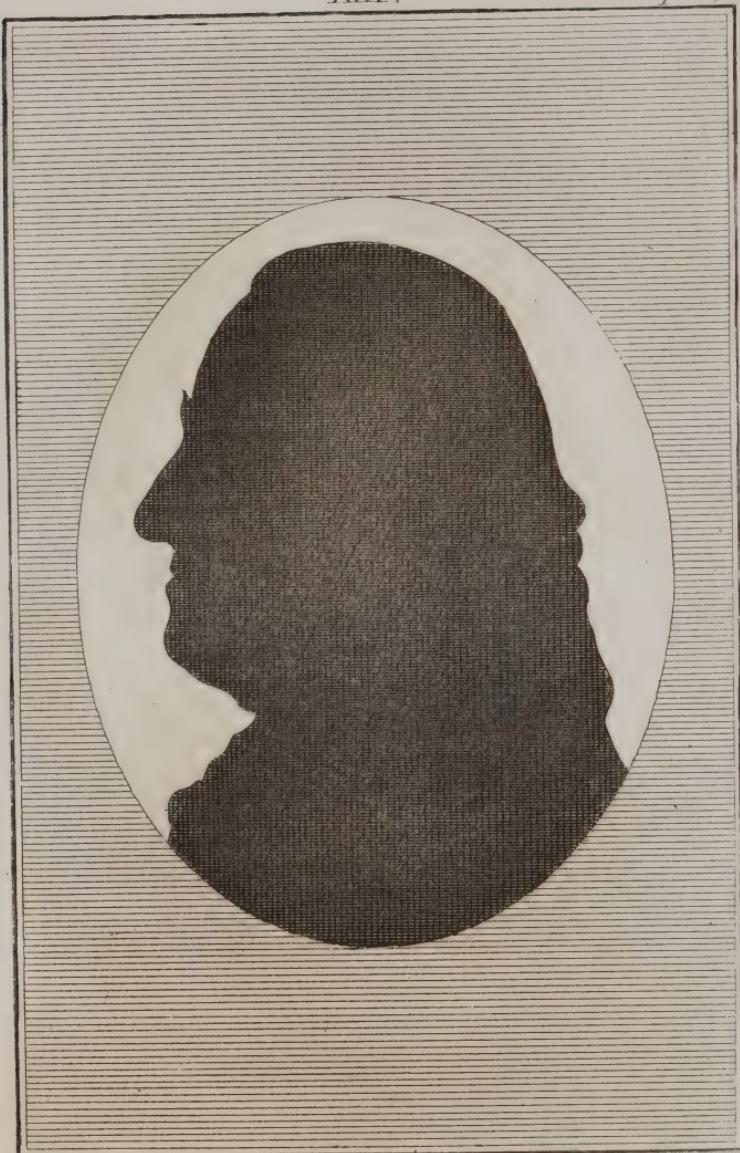




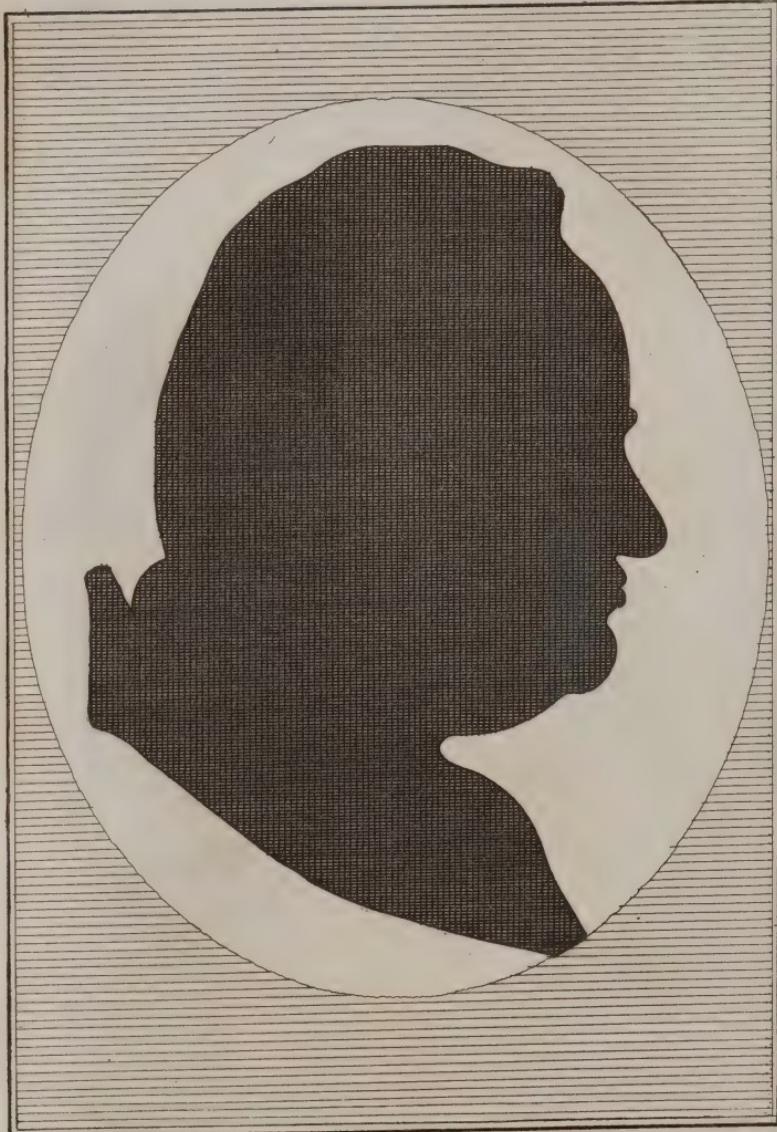


XIII.

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## XIII.

ONE of those masculine profiles which generally please. Conceal the under chin, and an approach to greatness is perceptible; except that greater variation in the outline is wanting, especially in the nose, and forehead. The choleric phlegmatic man is visible in the whole; especially, in the eyebrows, nose, and lower part of the chin; as likewise are integrity, fidelity, goodness, and complaisance.

## XIV.

THE forehead not sharp enough, yet rich in memory and prudence. This practical wisdom, this thoughtful calculation, is also conspicuous in the under part of the profile. The extension, the length, of the upper lip (*the pallium of the teeth*) to the nose, on the contrary, betoken thoughtless indiscretion. Wherever the forehead retreats so little back, upon the whole, it is never productive, but so much the more perceptive. Thoughtlessness should come for advice to such countenances; they are magazines of reflection, derived from experience. L.

## XV.

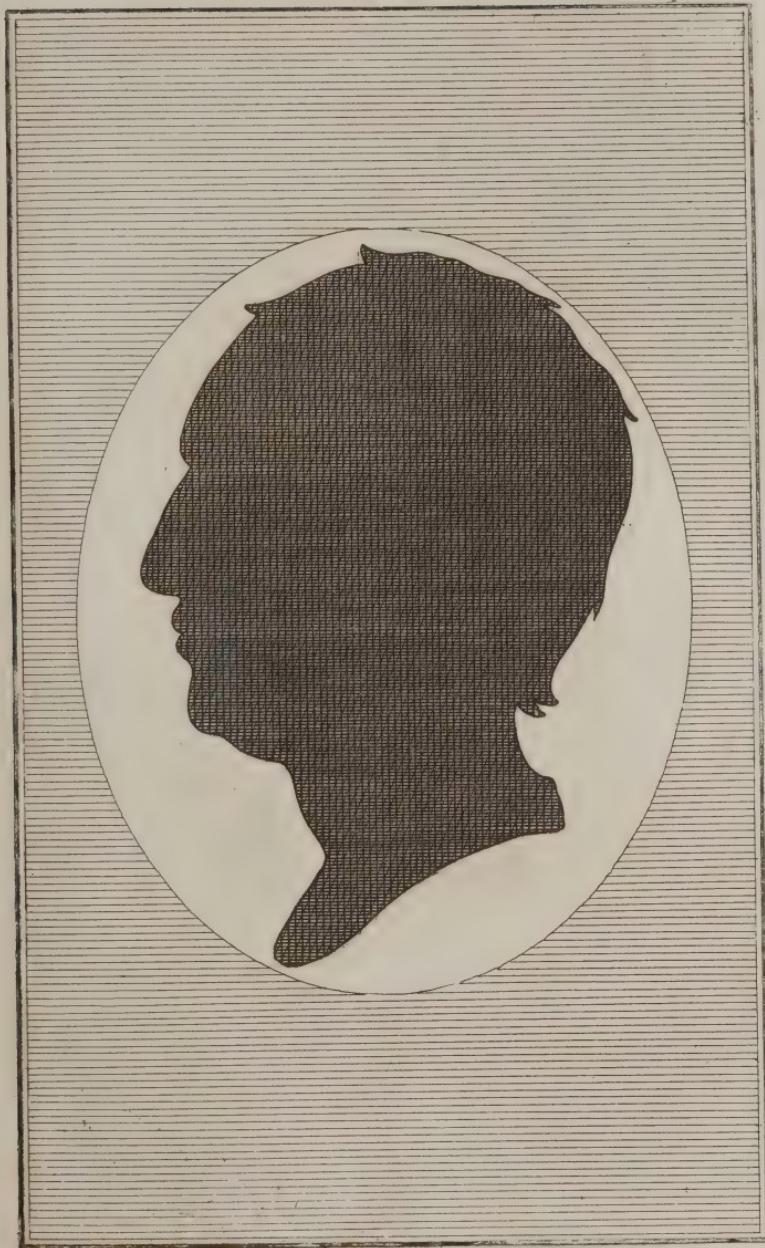
A SINGULAR, wonderfully harmonized countenance. How remarkably congenial are the forehead and nose, especially! Nothing too sharp, nothing unnaturally flat, expanded, or contracted.—I suppose a dry, firm, thoughtful, subtle, penetrating, not analyzing, phlegmatic, sometimes desperate, and a generally brave character.

## XVI.

MILD complaisance, forbearance, mature consideration, calm activity, composure, sound understanding, power of thought, discerning attention, secretly active friendship, are the decisive traits of this, to me, well known original; all of which, if they are not instantaneously discoverable, will be seen as soon as mentioned. No section of the outline contains any thing contradictory to this judgment. The forehead and back of the head are, of themselves, decisive of calm consideration and discretion. Benevolence and tranquillity are universal; particularly in the under parts. One of the most faithful, calm, cheerful, and most contented of men. Alike happy and satisfied with his congregation as

XV.

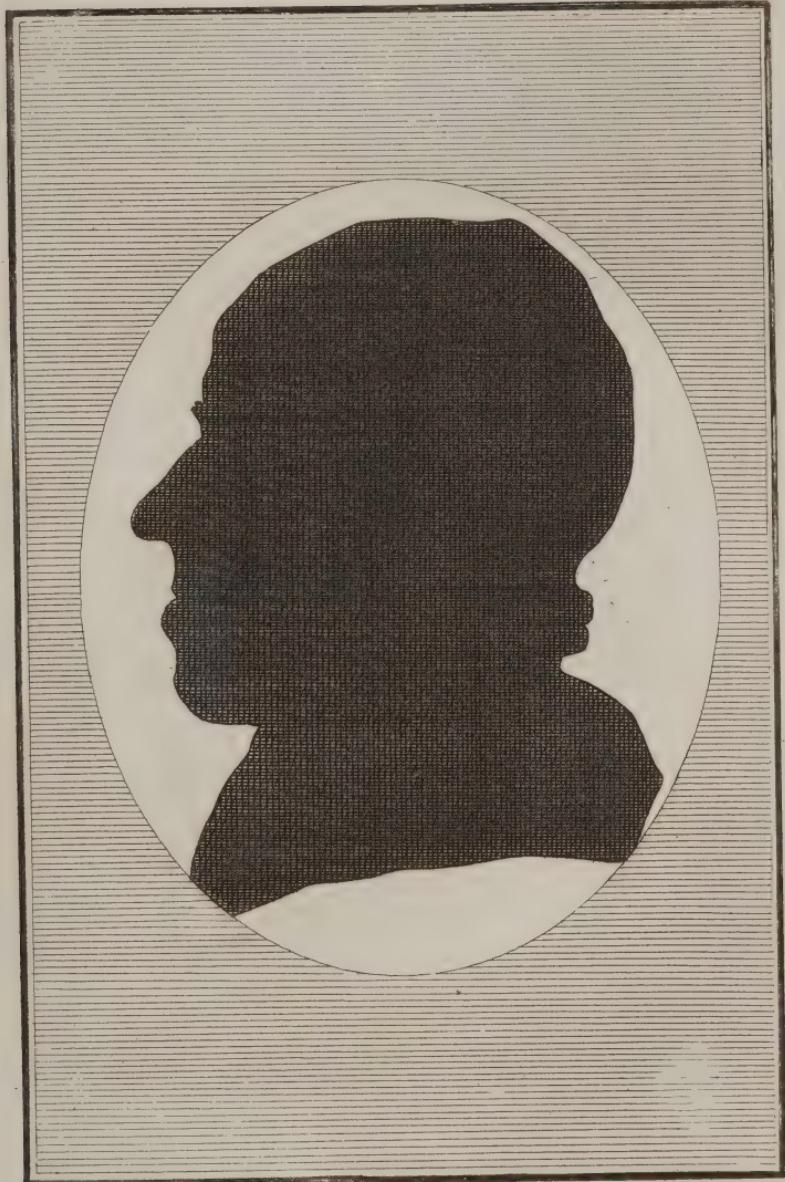
*Vol. II. p. 130.*





XVI.

*Vol. II. p. 130.*





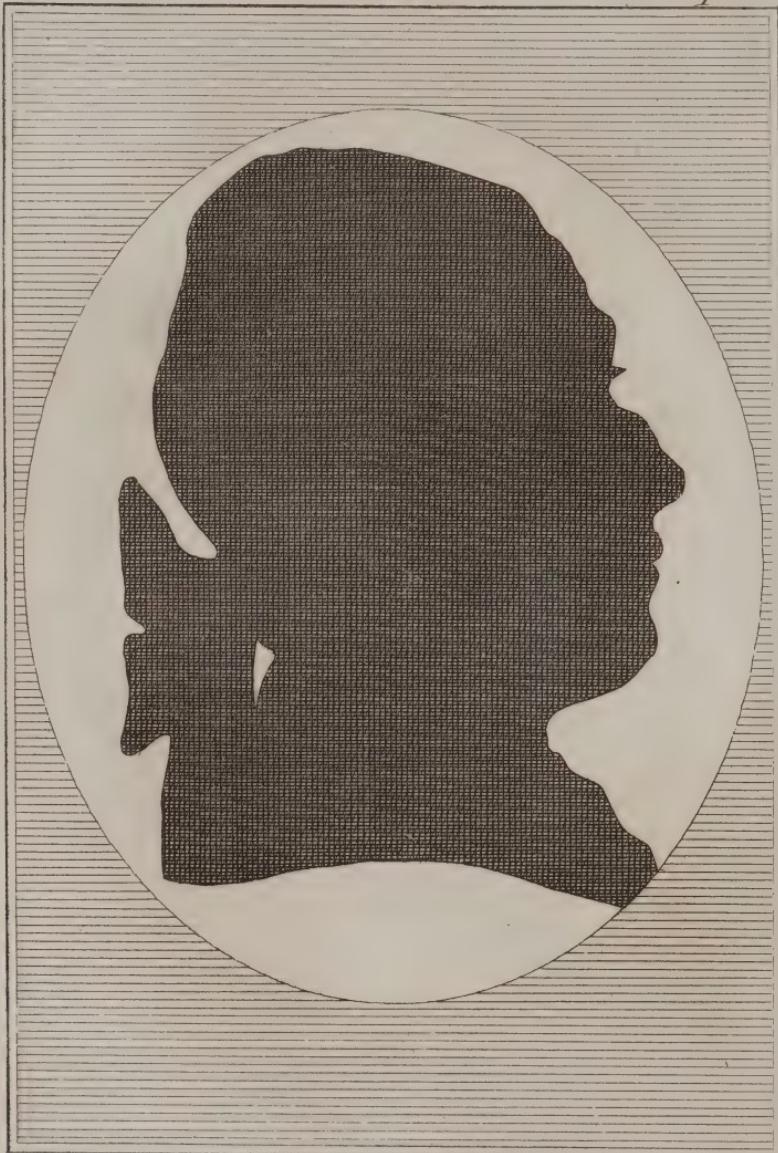


XVII.

Vol. II. p. 131.







with his garden, cultivated by himself, for his own use, and that of his friends.

L.

## XVII.

AN original countenance, that will, to hundreds, speak sensibility, timidity, perspicuity, wit, and imagination. Not to be numbered among the strong, bold, unshaken, and enterprising; but very considerate, cautious to timidity; a countenance which often says much with a cold, yet excellent, aspect.

## XVIII.

A MAN of business, with more than common abilities. Undoubtedly possessed of talents, punctual honesty, love of order, and deliberation. An acute inspector of men; a calm, dry, determined judge. I do not know the man, not even so much as by name; but, to the middle of the mouth, is an advancing trait, which speaks superiority in common affairs.

T.<sup>em</sup>

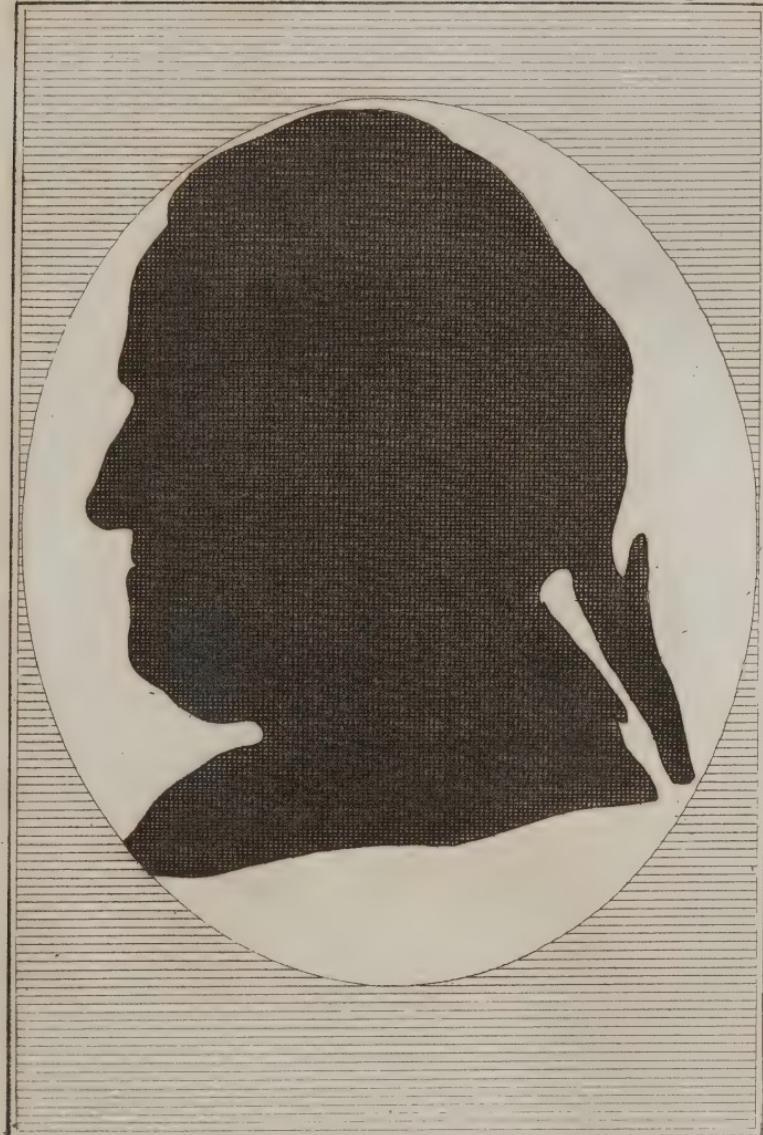
## XIX.

A GOOD head.—Cannot be mistaken, not even in shade. Conceal the under part, and leave only the nose and forehead visible, and signs of attention, love of order, and certainty, are apparent. The forehead, altogether, is too perpendicular for a productive mind.—The acute, the cheerful, the subtle, uncultivated wit of the original is difficult to be discovered in this shade; yet the outline of the lips gives reason to suspect these qualities.

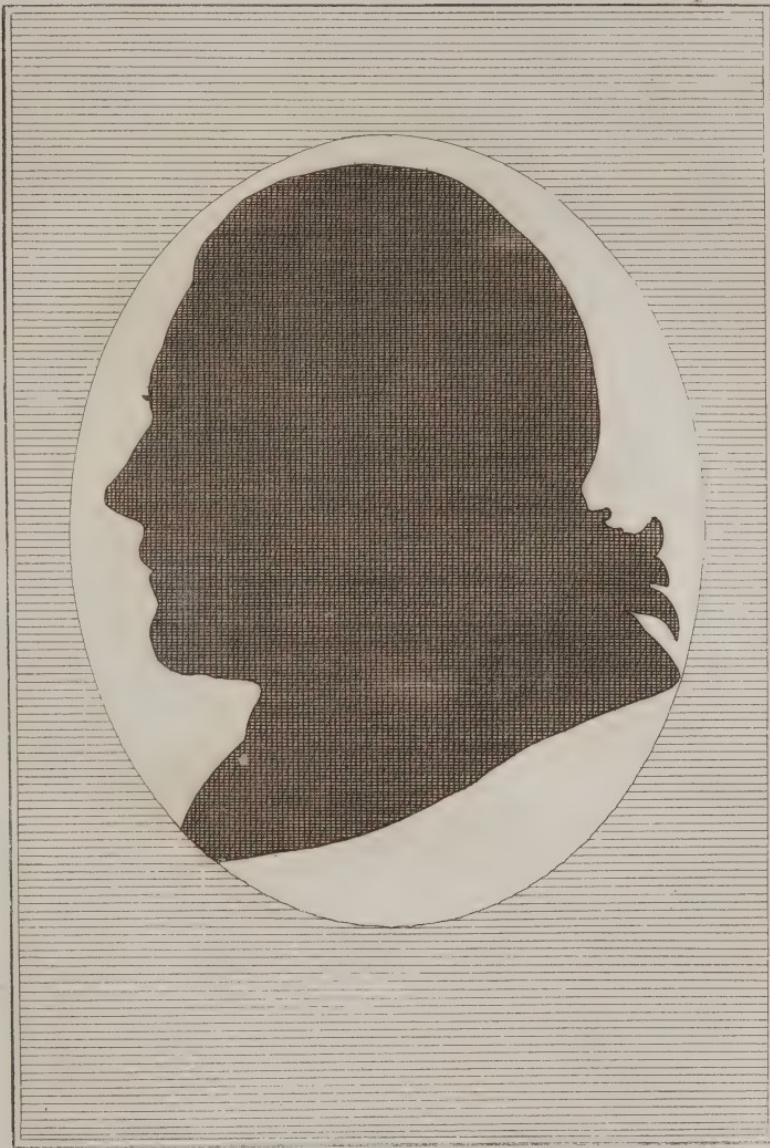
## XX.

THOSE who have never studied the man, and men in general but little, still cannot but respect this profile; although the forehead is not so entirely exact and pure as to discover the whole capacity of his understanding. The harmony of the whole, especially the nose, mouth, and chin, denote a mind of extraordinary observation, research, and analysis.

L.





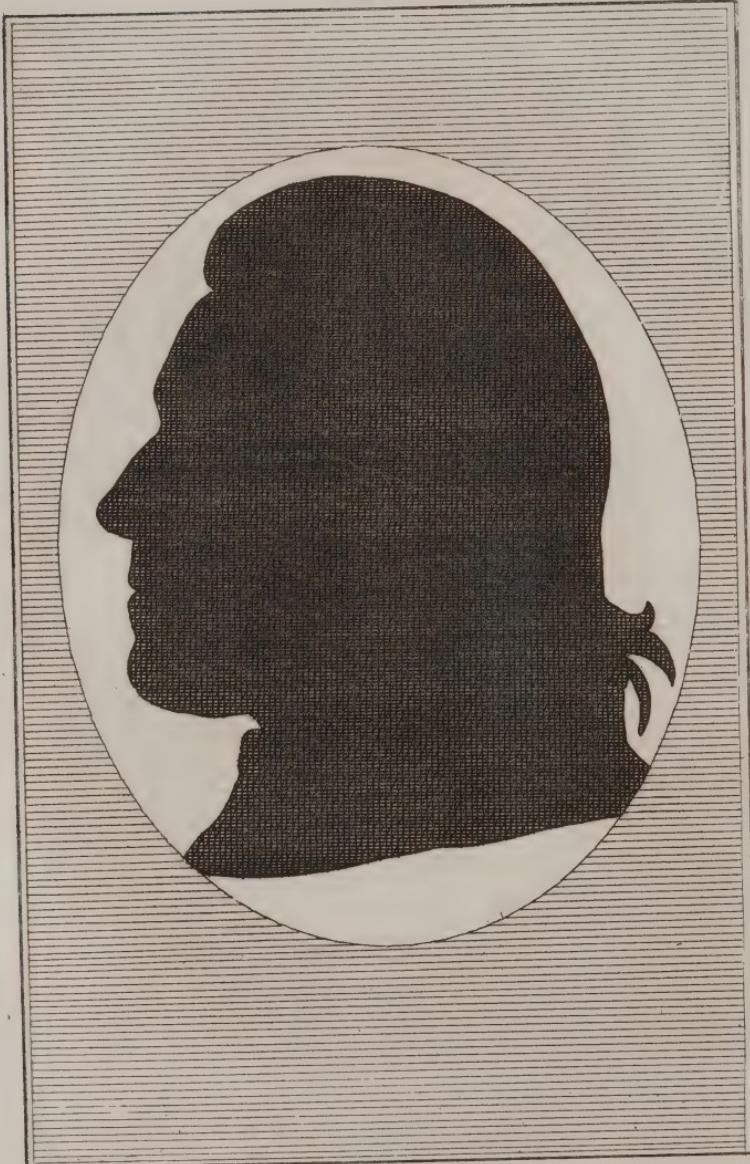




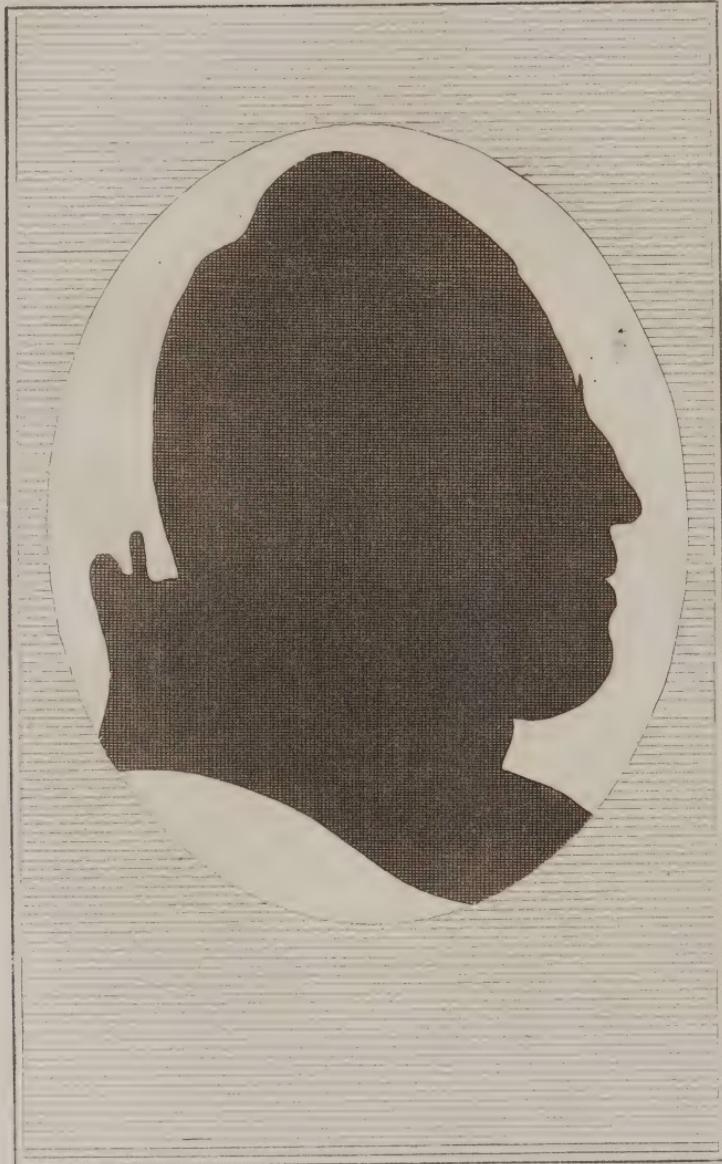


XXI.

*Vol. II. p. 133.*







## XXI.

A NOBLE forehead, a miracle of purity, the love of order, I might say, the love of light.—Such the nose, such is all. How capable of cultivation must such a profile be! I am unacquainted with the man, yet am I certain as that I live, that he is capable of the calmest examination, that he feels the necessity of, and delights in, clear conceptions, and that he must be an attentive observer.

L.

## XXII.

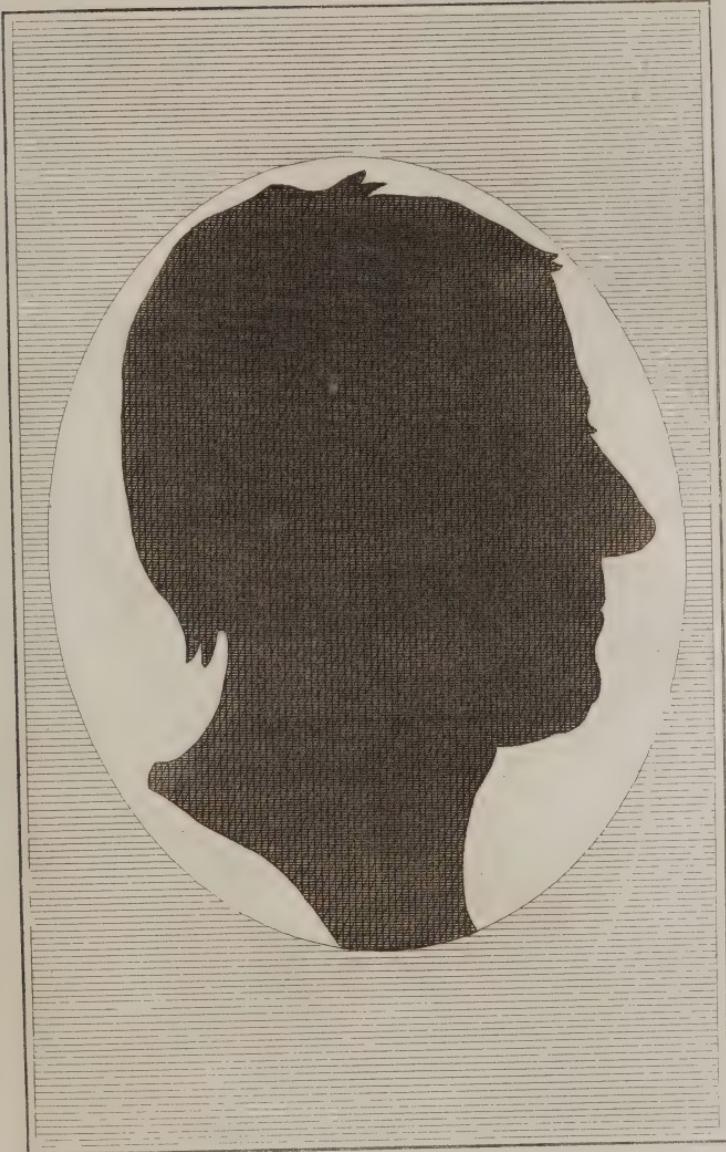
MUCH is to be learnt from this shade.—Takes little, gives much; this is particularly conspicuous in the too round outline of the lips, which is most defective. The most delicate lines have either not been remarked, or cut away. The upper part of the forehead is, also, something curtailed; otherwise this countenance is refined, discreet, capable of talents, taste, wit, and morals.

## XXIII.

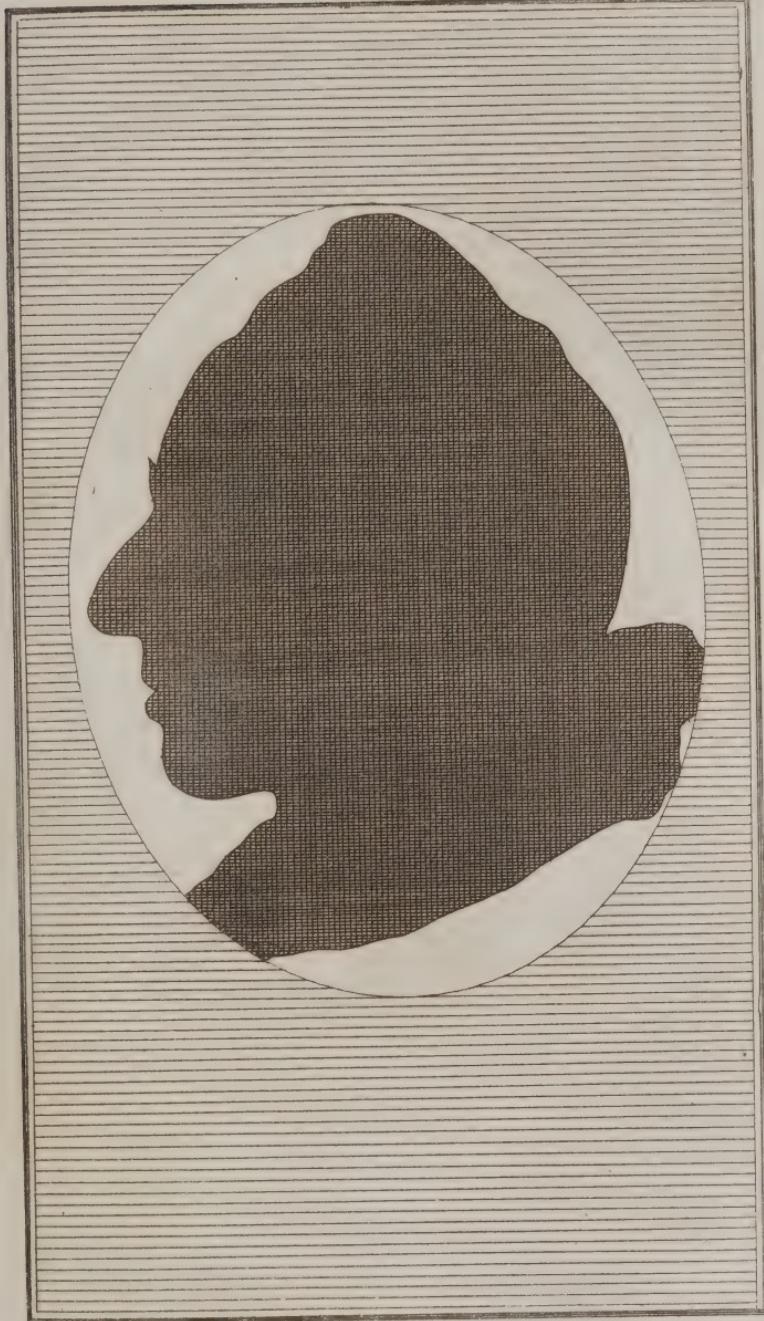
THUS ought a man to look, but not a woman, who reads, but is not easily read. By strength restrained, exactness, mild fortitude, and disinterestedness, I would undertake to conquer, and even to lead, this otherwise irascible character, on whom a man may rely, after having granted his confidence, with circumspection. I am unacquainted with the person, but dare affirm that, if foolish, there is, still, a capability of wisdom.

## XXIV.

NOT angry impetuosity, not violent outrage, scandalous censoriousness, or malignant intrigue, are discoverable in this shade ; on the contrary, each feature as well as the whole countenance, speaks gentleness, beneficence, delicate feelings, excellent taste, not very productive, but capable of information, and great urbanity.

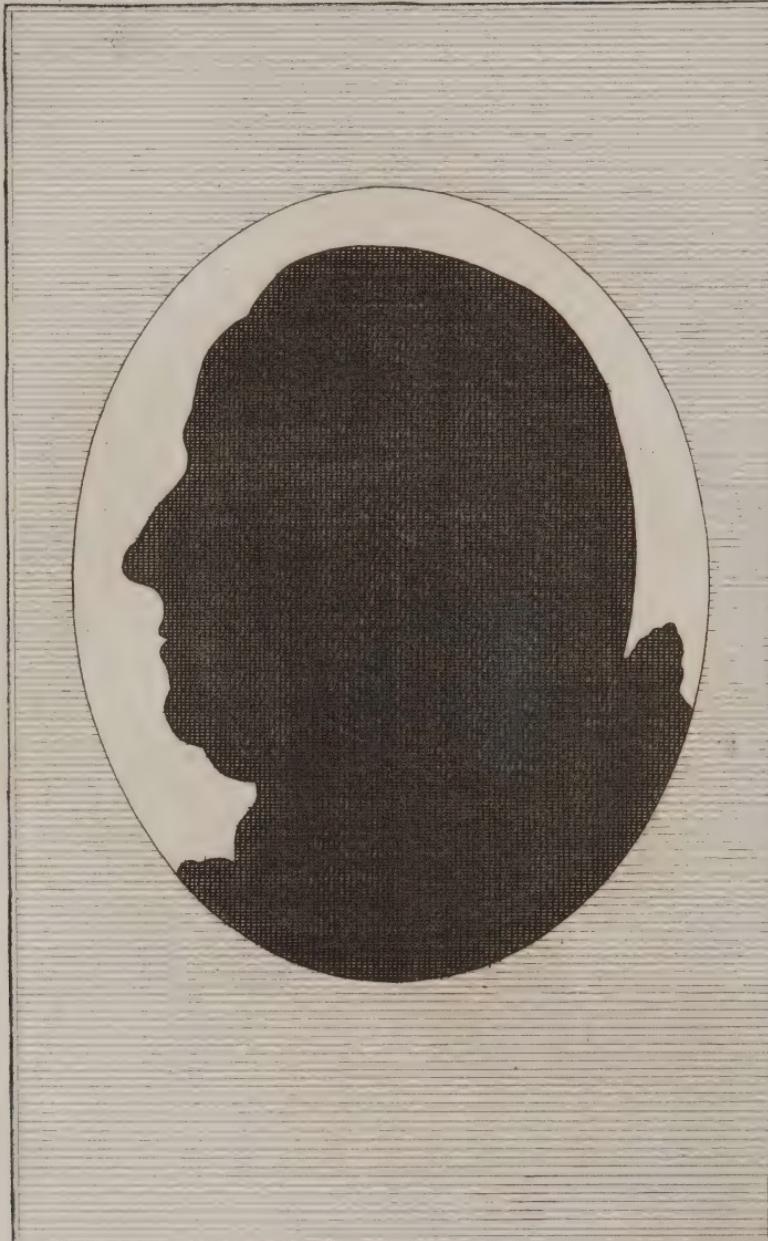




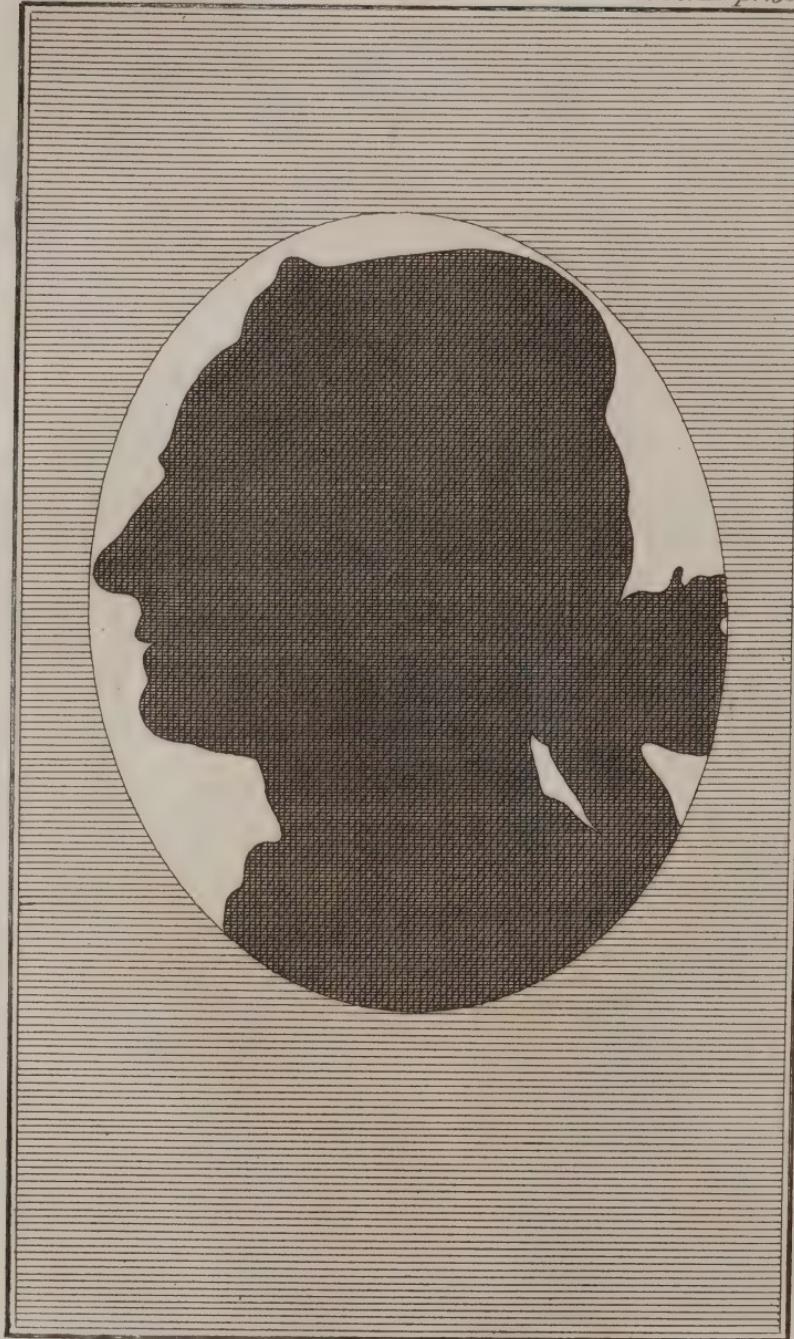












## XXV.

HAPPY tranquillity; noble, calm, clear perceptions of the present; a just and profound estimate of the thing considered; artless eloquence, cheerfulness, easy frankness, discretion, verging to inoffensive cunning, astonishing capabilities for business, endear this countenance to every friend. How summarily, how beautifully, do the aspect and attitude denote friendly expression!

## XXVI.

A PROFILE rich in talents, uniting much taste with the finest dexterity of art. The ill-cut upper lip excepted, it is impossible for a physiognomonical eye to mistake this speaking shade. None who have studied men would wonder should we write under this, A good musician, miniature painter, or surveyor; or a companion equally pleasant and intelligent. Forehead, nose, chin, and general form, denote a mind capable of high cultivation, and a sense of the beautiful.

## XXVII. XXVIII.

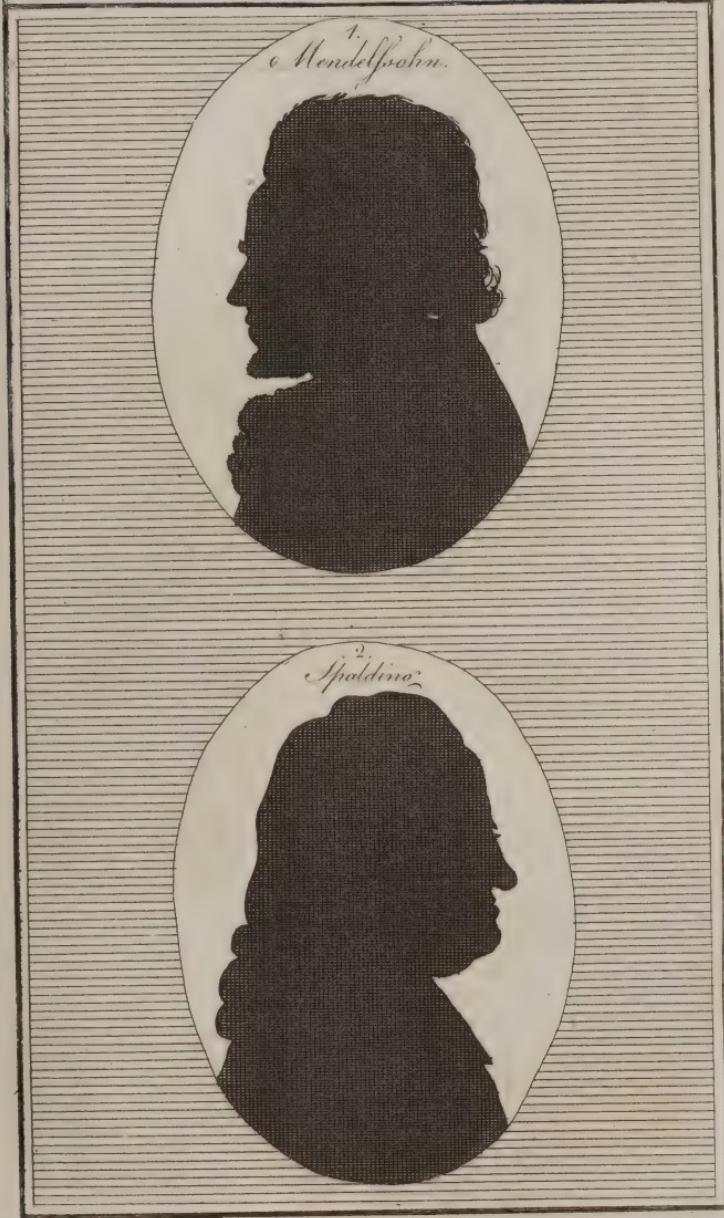
FOUR profiles of men of known excellence, and evidently such in their profiles; Mendelssohn, Spalding, Rochow, Nikolai.—

Exact or not, who will suppose any one of these stupid?—Whoever hesitates concerning the 4th never can have observed the forehead.—This arch, abstractedly considered, especially in the upper part, has more capacity than 2 and 3. In the upper outline, also, of the under part, understanding and exquisite penetration cannot be overlooked.

3. Has more good sense; prompt, accurate perception of truth, delicacy; but, I suspect, less acuteness.

2. Clear ideas, love of elegance, purity, accuracy of thought and action; does not easily admit the unnatural.—The forehead not sufficiently characteristic, but fine taste in the nose.

In the forehead and nose of 1, penetration and sound understanding are evident.—The mouth is much more delicate than the mouth in 2.

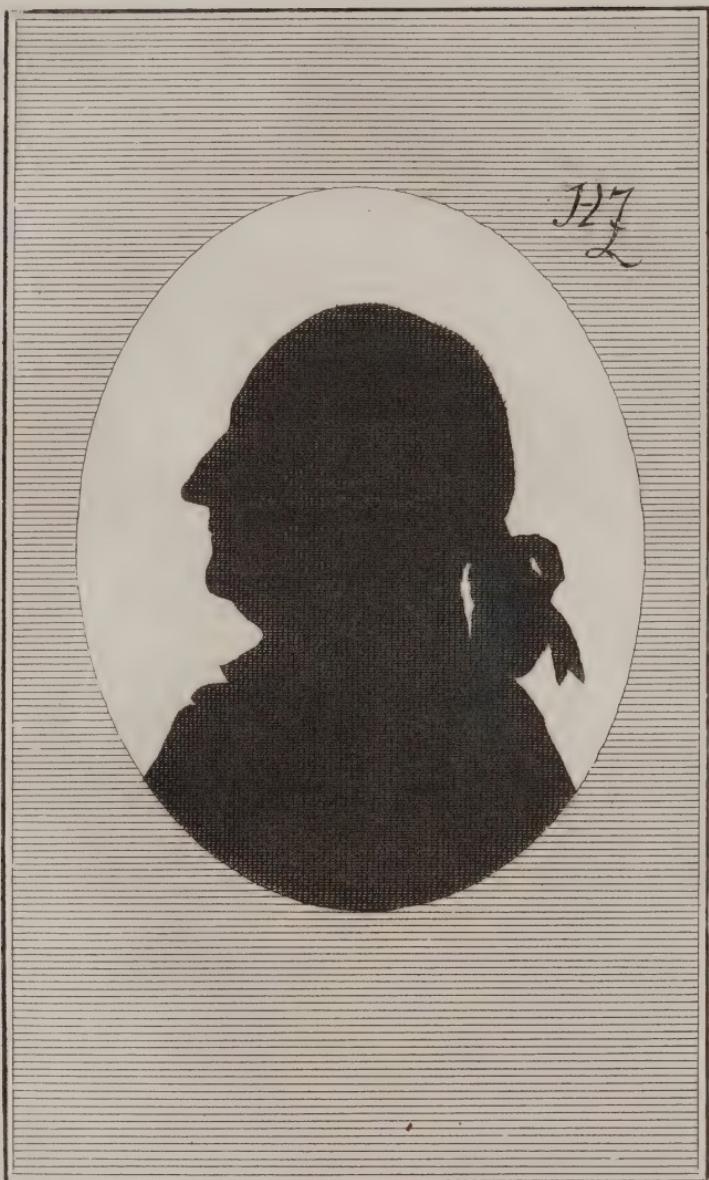




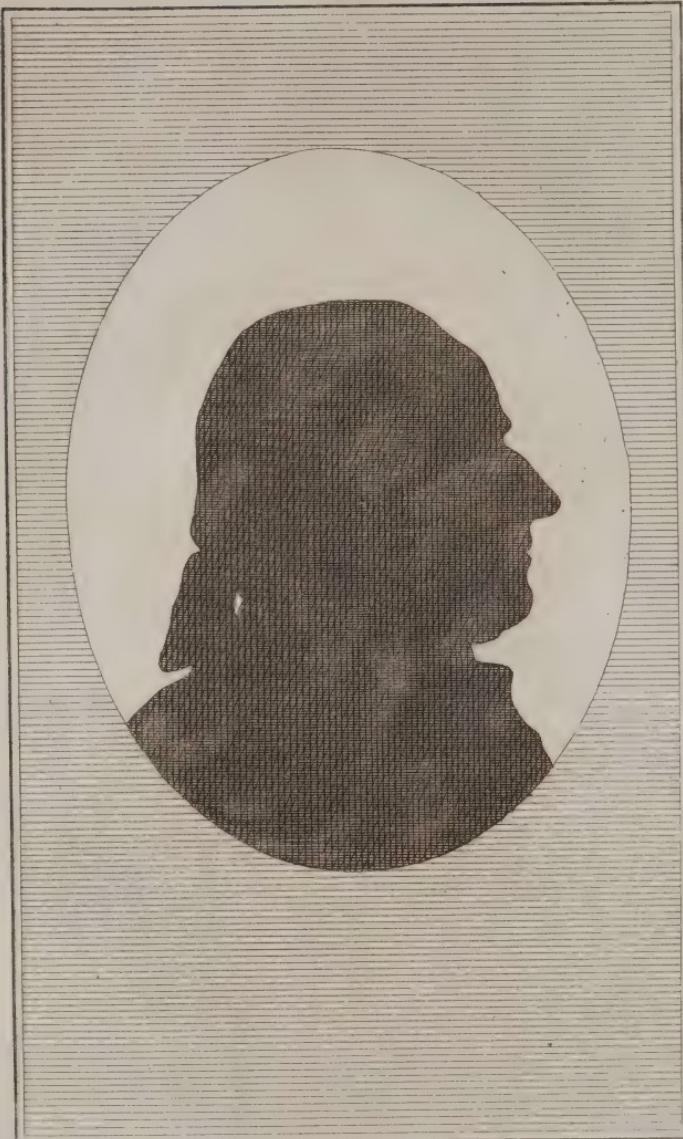
3.  
*Rochow.*4.  
*Aeclorai*)











## XXIX.

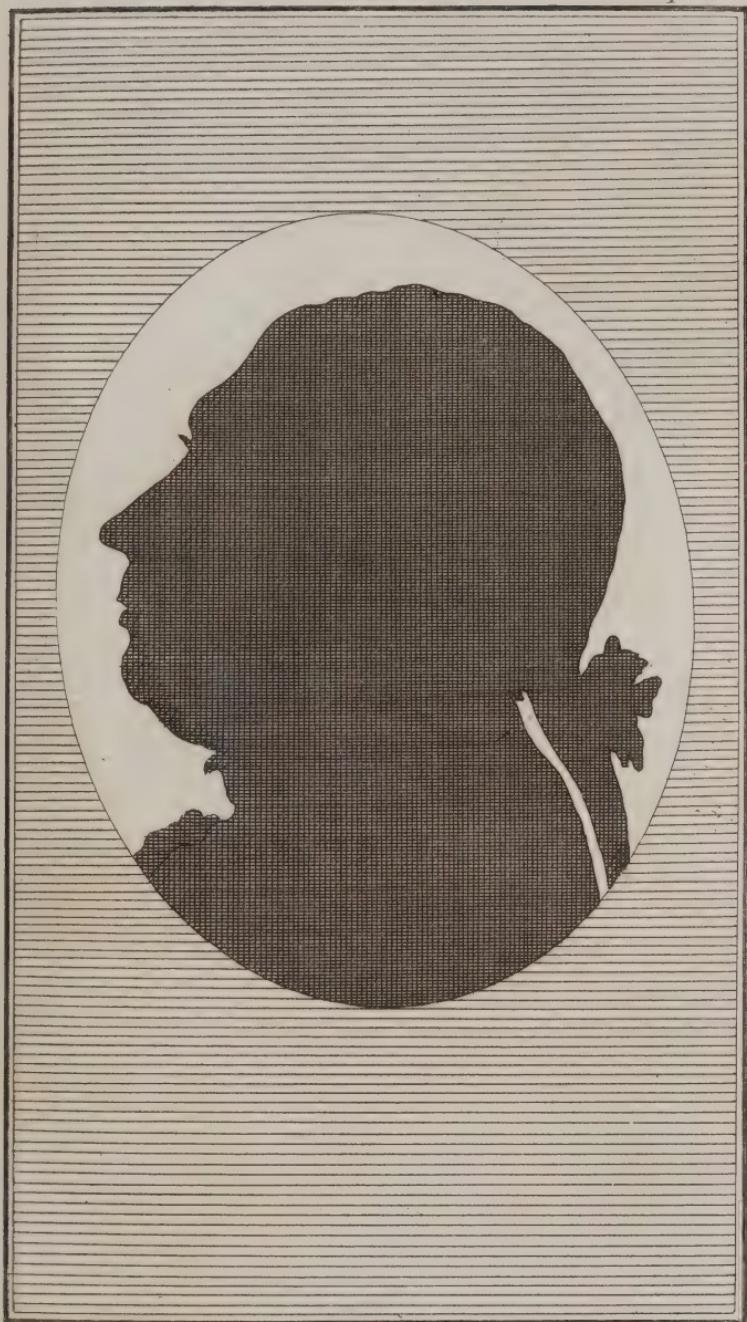
A WELL proportioned countenance; not very penetrating, not very productive, but sound understanding, void of prejudice. The heart ever open to the reception of truth. With persevering activity it combines great taste; or, if you please, a strong sense of the beautiful.—Irritable, but will ever act with discretion, nobly.—In the lower part of the countenance, especially the lips, goodness and manly strength are alike conspicuous. Easily induced to the violent.

## XXX.

ONE of the most original heads I have ever beheld.—A singular genius, but incapable of research and retention.—Fluctuating; quick to perceive and to forsake; great eloquence united with little precision; much wit, and equal sensuality, in the nose: a spirit of daring enterprise, without determinate power, in the whole countenance.

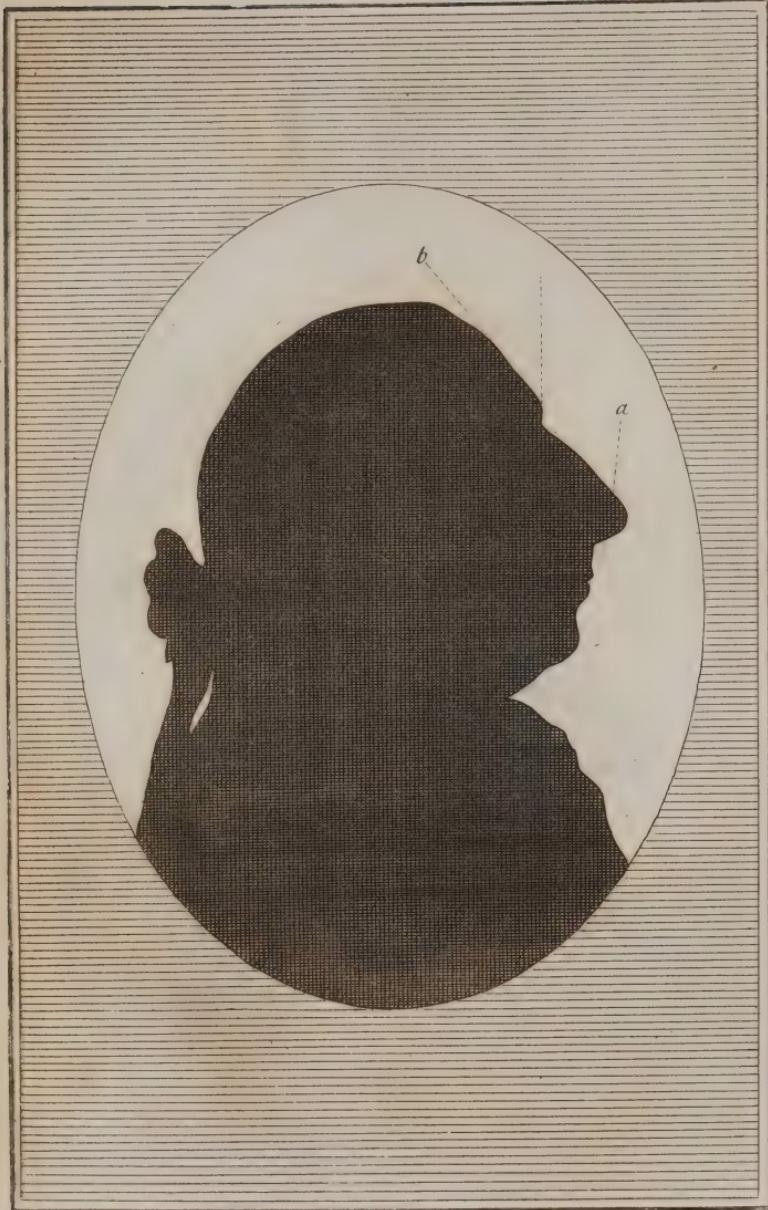
## XXXI.

A PRINCELY countenance—impressing pleasure at the first aspect.—Nothing vulgar.—If, without prompting, we cannot say such a countenance was drawn by the hand of God, of what may this be said?—Who does not here read worth, nobility, and courage, so difficult to unite, yet so necessary to a great man? The twofold power of concealing what should be concealed, and of revealing what should be revealed. Discretion void of minute, overcareful, suspicion. Though we cannot see the eye, yet, judging by the outline of the forehead, and nose, the look must be rapid, certain, penetrating; a dagger to the dishonourable, and a pledge of confidence to the worthy man. The outline of the forehead is most extraordinary, and highly characteristic of great and bold enterprise. The drawing of the mouth is very hard, yet it bears the stamp of goodness, honesty, and courage. Who also can doubt but that there is some mixture of voluptuousness?









## XXXII.

BE it premised that this shade is cut from memory, and not taken from nature; yet is it so full of truth and expression that it must overthrow, or shake to the foundation, the house of cards, or the supposed rock-built palace of the most incredulous and obstinate of anti-physiognomists. Place it among a thousand shades, and it will there ever remain as singular as was the original among his cotemporaries. Continually do I bow before this form, as to an apparition from the heavenly regions; all is one spirit, one harmony, one whole. How forcible is the power of the nose, or if you please in its minute curve!—A countenance formed to command not to obey. The rapid look thinks and acts. Who shall demand an account of its actions? Its will is as a rock, and conducts the man where millions would falter.—It is conscious of its power.—Let the angle formed by the lines *a* and *b* be taken, and laid on thousands of countenances, yet will not a similar one be found. But however we are indebted to this great

man and monarch, still are we obliged to acknowledge that mildness and moderation, here, are apparently acquired, not natural virtues.

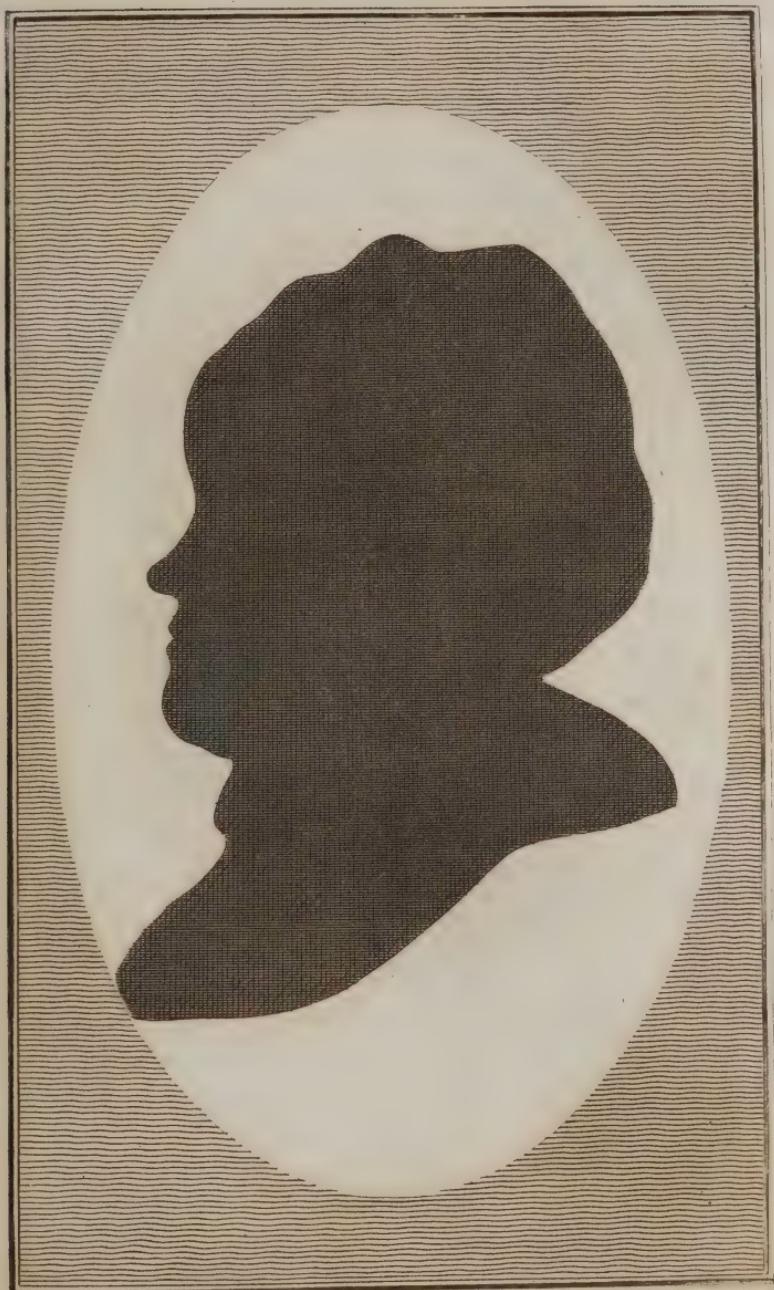
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### XXXIII.

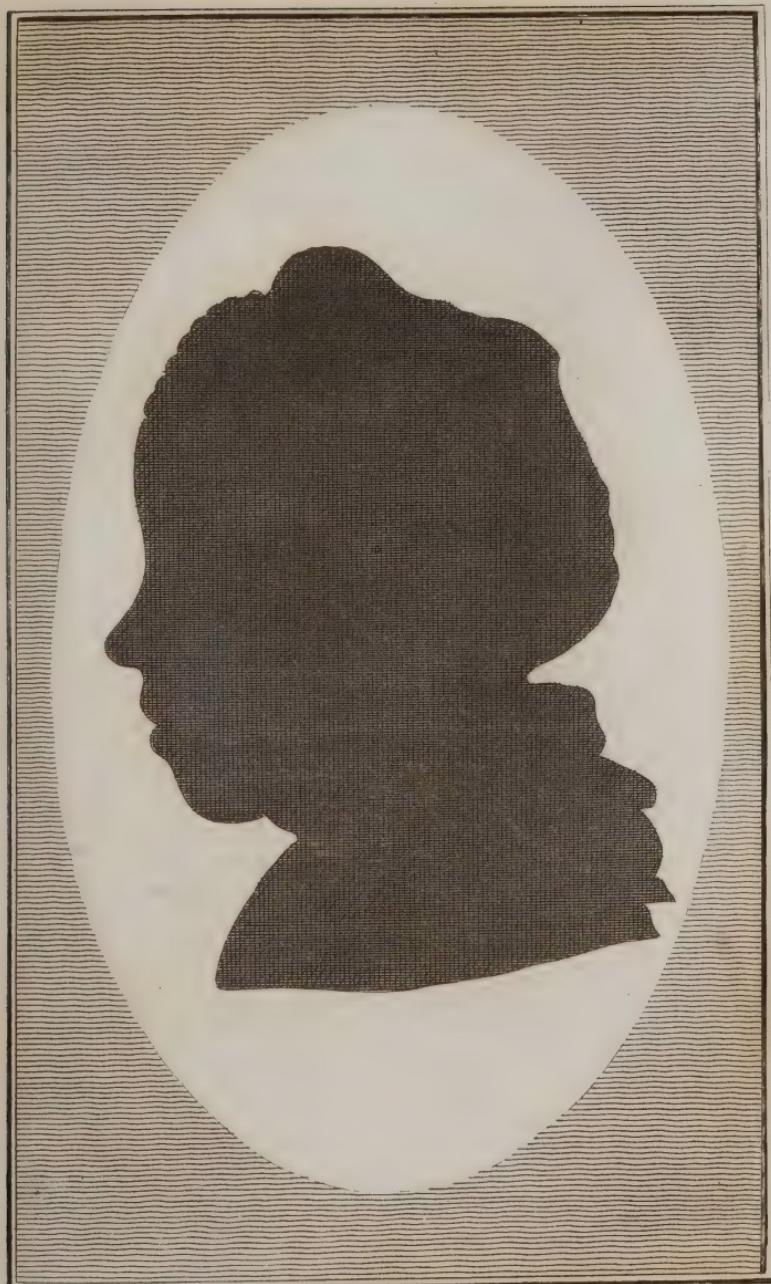
WE shall now produce some female shades, without too much anticipating the future chapter on the sex. Here is a truly effeminate profile. It is impossible that this countenance could be male. The simplicity, continuity, and projection of the forehead, which does not retreat, its proportion with the under part of the profile, also the hollowing of the outline of the nose, all speak female nature. The countenance is fruitful, cunning, active, orderly, tractable, attentive, and resolute.

### XXXIV.

LESS physical and practical power than the former, but more sensibility and delicacy; more capable of enjoyment, more tenderness, consideration, timidity, reserve,

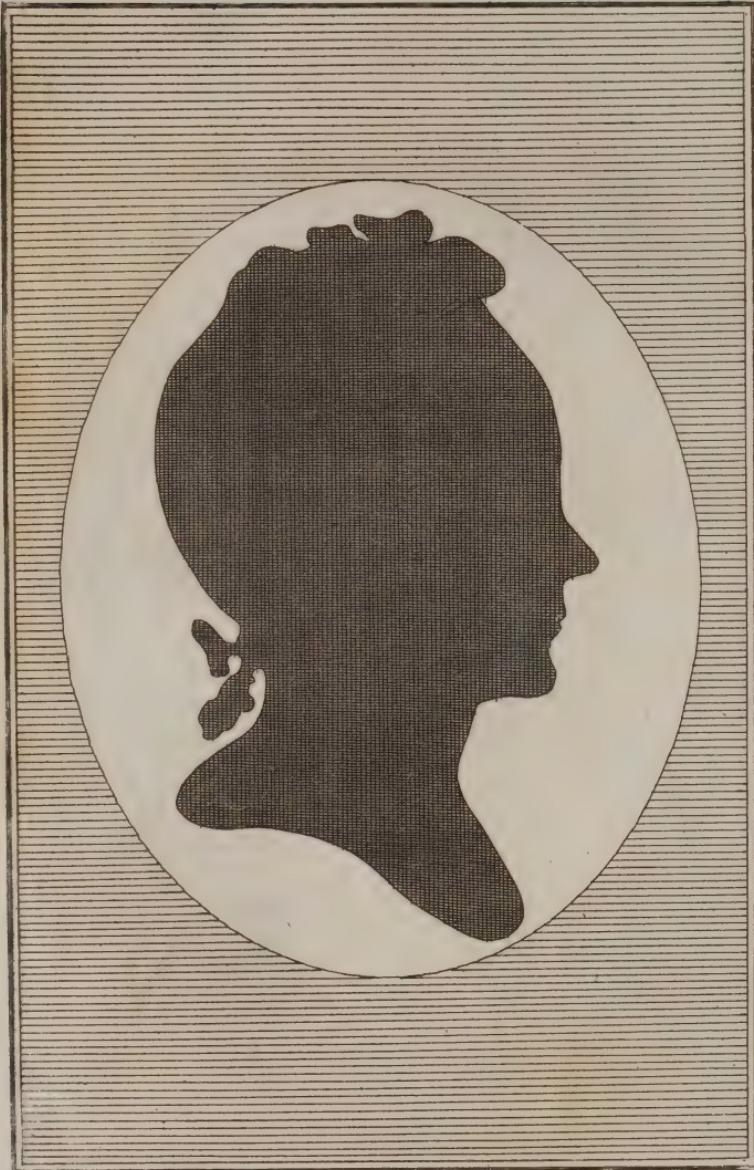












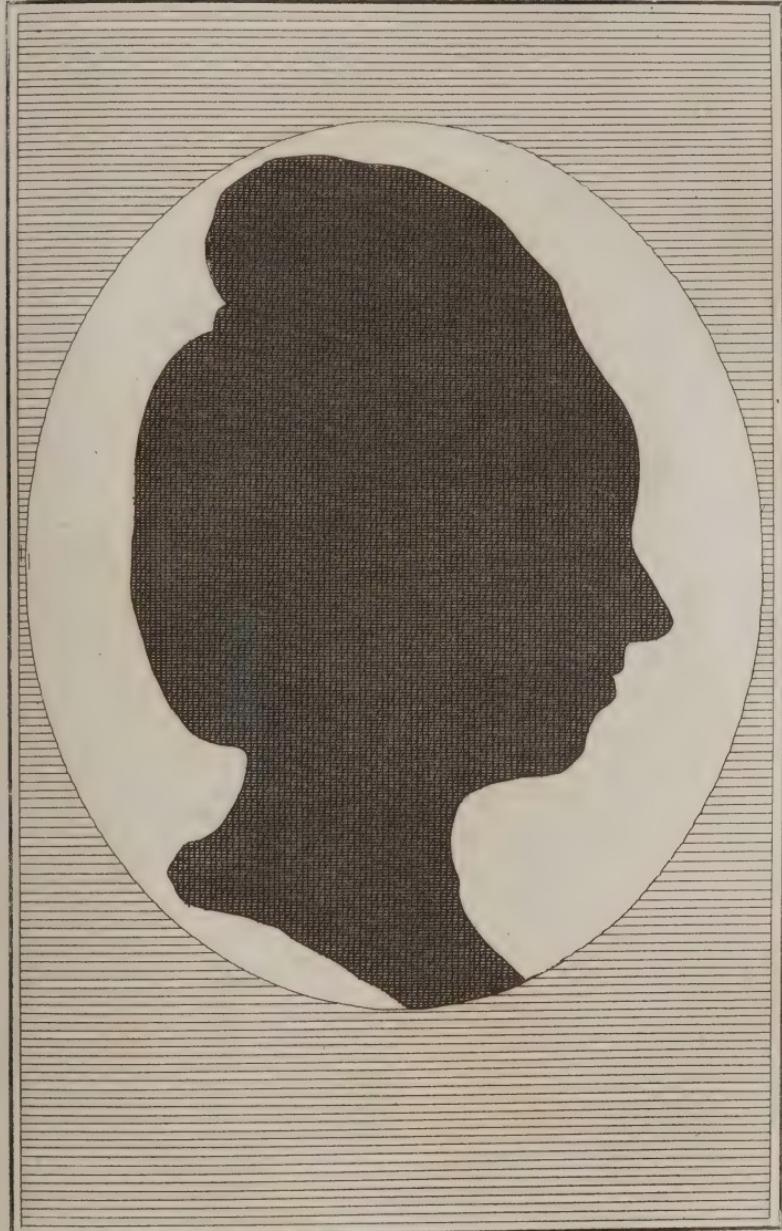
softness ; yielding, infirm, noble, observing, reflecting, analyzing. The delicate and noble are seen in the whole, particularly in the nose and mouth ; the weak and the tender most in the chin ; reflection in the forehead.

## XXXV.

MORE acute, pliable, yielding, enterprising and active than the foregoing. Cover the forehead, and this is apparent. The outline of the forehead, to the point where the eyebrows may be supposed, is not common ; but from this point to the insertion of the nose is a length and an outline which I am unable to comprehend : it appears to me false and unnatural ; it scarcely can be so long, at least, so nearly perpendicular.

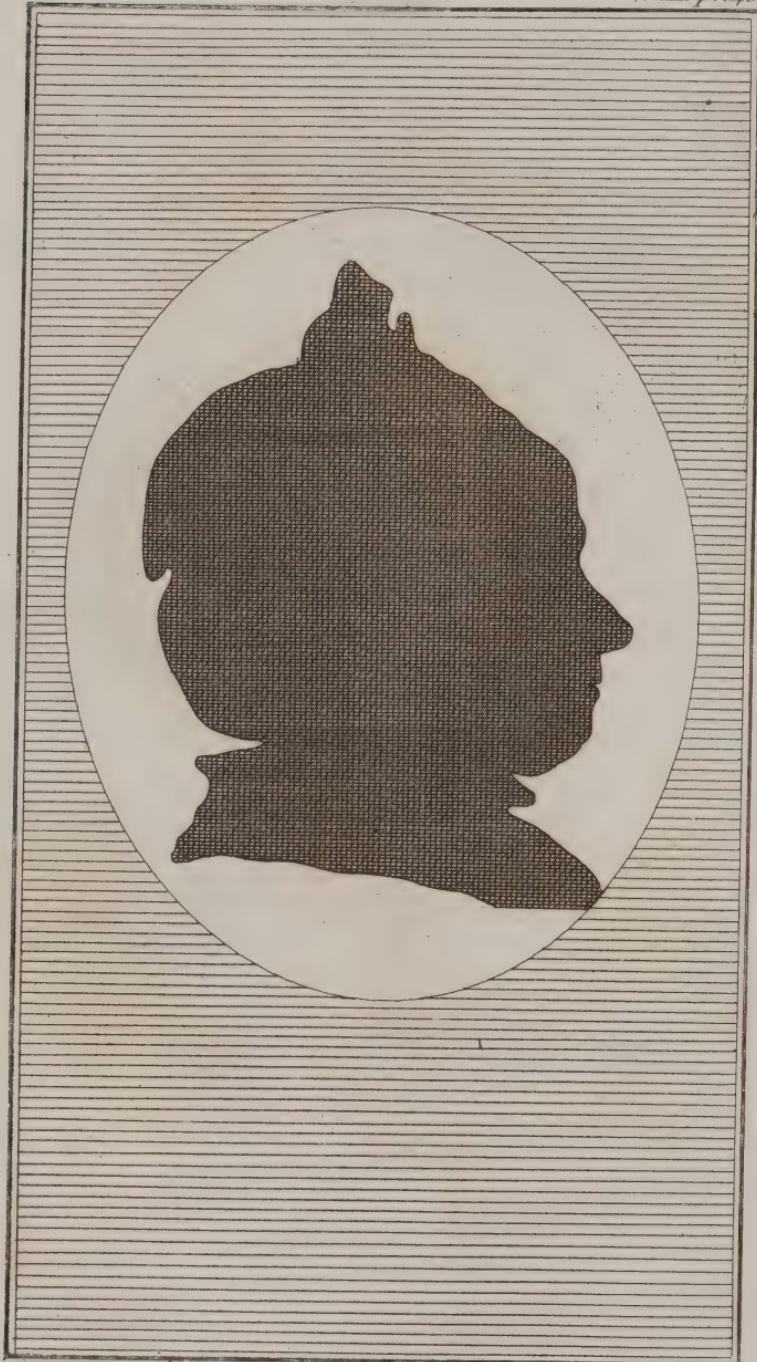
## XXXVI.

As these fragments are written to promote the knowledge and love of men, it is our duty briefly to point out the positive and excellent in countenances where they are not very conspicuous. Cover this shade with the hand, so that only the countenance from the forehead to the chin can be seen ; the expression of the profile will then be improved. The negligence of the person who draws a shade, who, frequently, will not be at the trouble of placing the countenance properly, often does it great injustice. Of this the present shade is a proof. Timid this character will probably ever remain, as the retreating chin alone will shew ; but this timidity is characteristic of youth, and sex. But, on the reverse, it must be observed that ever bountiful nature has imparted something of pleasing courtesy to the mouth, and of masculine power to the nose, which stand as guarantees for the character. L.

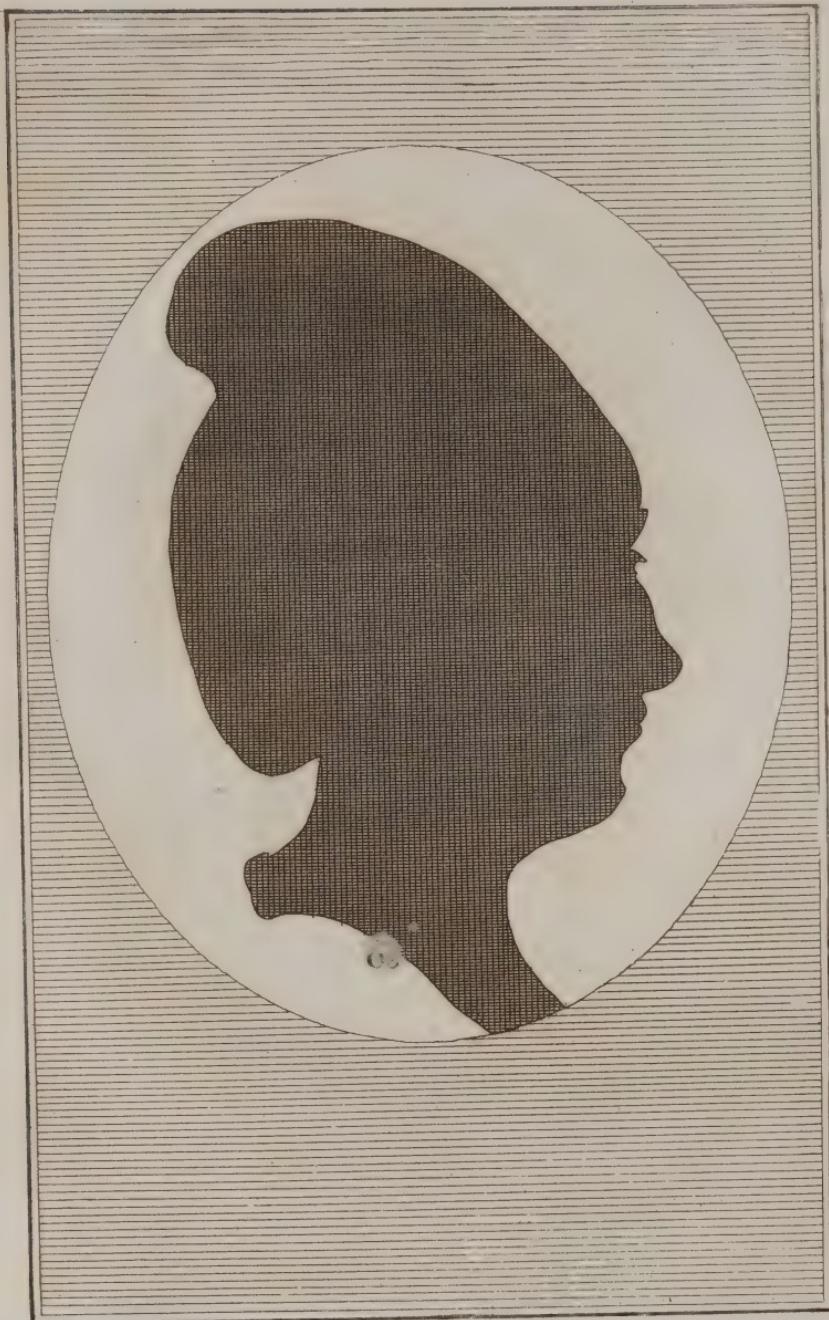












## XXXVII.

MORE courage, enterprise, pliability, determination, rational activity. The under part of the profile is least defined and characteristic ; but how much is this negligence compensated by the firm, intelligent, correspondent of what is above ! How capable are such profiles of maternal duties ! How careful, how orderly, how œconomical ! How respectable by their meekness, their gentleness ! O miraculous Nature ! How dost thou imprint truth upon all thy works, and bestow the credentials of the powers with which they are entrusted !

L.

## XXXVIII.

CERTAINLY defective, inaccurate.—Caricature, if any thing can be . . . ; but caricature, in which geniality cannot be mistaken. By geniality I would say original penetration ; a quick perception of things invisible in the visible ; facility of combining the rapidly discovered homogeneous ; the gift of associating ideas. An accurate drawing of such a countenance would be inestimable to

the physiognomist. Nothing more need be said on this every where inaccurate profile.

### XXXIX.

No geniality here but the mildest, most maidenly, circumspection; attention, civility, obedience, simplicity; no productive powers of mind; no heroism; but patience employed on self. A desire not to inform but to be informed. More passive than active; more good sense than flight of fancy, or frolicksome wit.

### XL.

MORE mind, penetration, or acuteness, than XXXIX; less timid, and careful of self; more excellent, lively, determinate, and analyzing. Forehead and nose discover much perspicuity, and ardour of understanding; mildness, benevolence, innocence, and tranquillity in the mouth; in the chin, much noble and tender effeminacy.

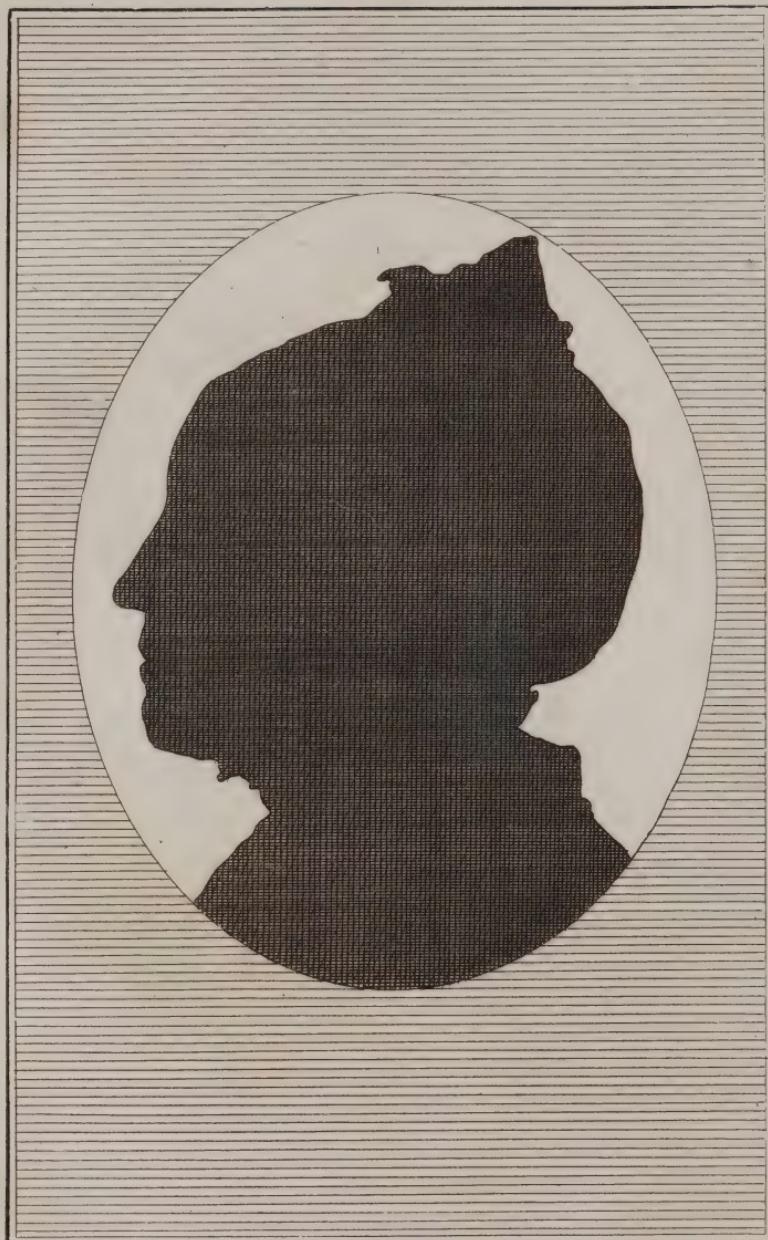




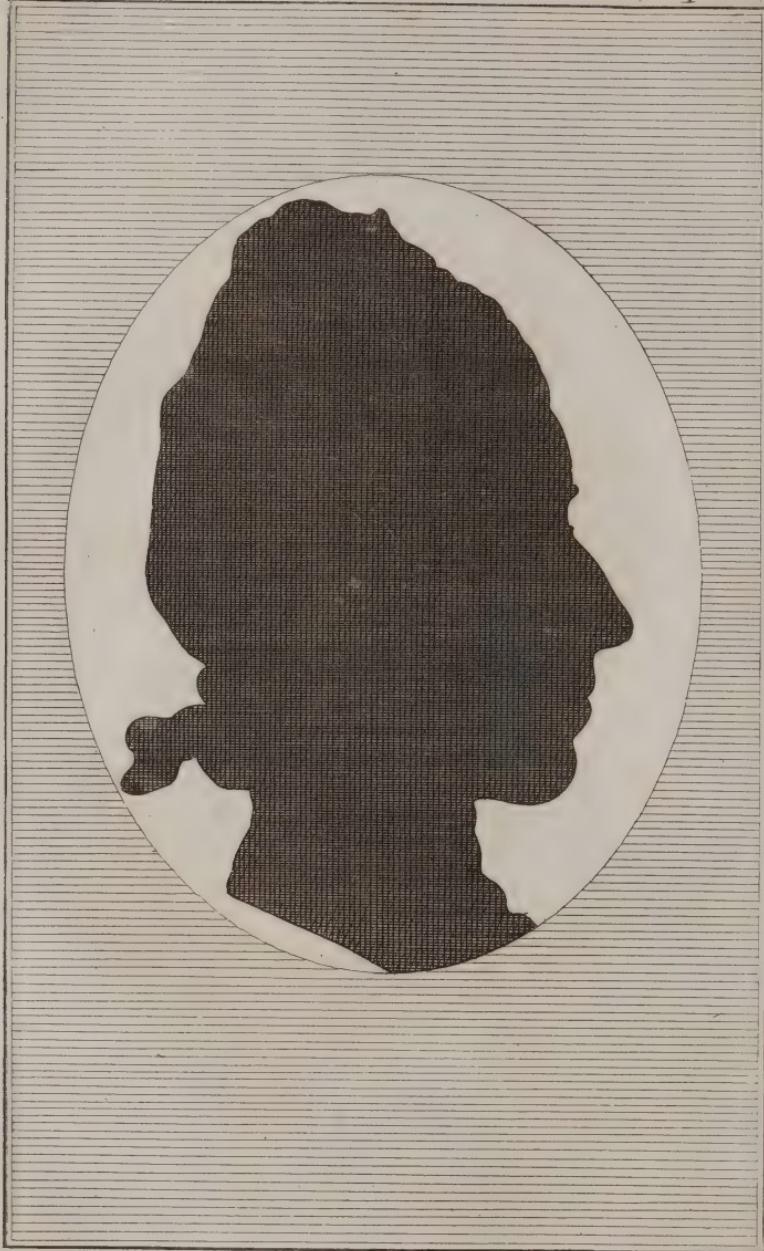












## XLI.

EXCLUSIVE of the ill-defined forehead, there is still enough remaining in the nose, mouth, and the whole outline, to denote the fine penetrating taste of the reflective and gently agitated mind; undisturbed by passions; capable of delicate, religious, sensibility.

## XLII.

HERE or nowhere are conspicuous respectable tranquillity, fortitude, simplicity, superiority; a freedom from passion, a contempt for the mean and a propensity to the natural, the noble, and the great. This countenance, though silent, is more eloquent than hundreds that speak. It looks and penetrates, has the power of forming just decisions, and, in a single word, to pronounce them irrevocably. L.

## IX.

## OF BEASTS.

## A.

## INTRODUCTION.

As the author has little knowledge of beasts, he must leave the labour of examining them, physiognomically, to some Buffon, or Kamper, of this or a future age.

My readers will, therefore, be satisfied with a few general reflections, and some particular remarks, which may be further prosecuted by the enquiries into nature. I hope, however, that those few will be sufficient—

a) To confirm the general truth of physiognomy;

b) To elucidate certain laws, according to which eternal Wisdom has formed living beings;

c) And, still further to display the excellence, the sublimity, of human nature.

How much shall I have gained can I but, by the following fragment, obtain these three noble purposes!

## B.

## GENERAL REFLECTIONS.

1. NATURE is every where similar to herself. She never acts arbitrarily, never contrary to her laws. The same wisdom and power produce all varieties, agreeable to one law, one will. Either all things are, or nothing is, subject to law and order.

2. Who can overlook the distinction between internal power and external form, in the three kingdoms of nature? Stones and metals have infinitely less internal powers of life, and infinitely less appearance of the motive powers of life, than plants or trees; while the latter have infinitely less than animals.—Each stone, each mineral, plant, tree, animal, hath, individually, a peculiar measure of life, and motive power; a capacity of receiving and communicating impressions; like as each has, individually, that peculiar external which distinguishes it from all others.

3. Therefore, for the mineralist, there is a mineral, for the botanist, a botanical, and for the naturalist, and the hunter, an animal physiognomy.

4. What a proportionate distinction is there in power and appearance between the reed and the oak, the bulrush and the cedar, the violet and the sun-flower, the mouse-ear and the full-blown rose!—From the smallest insect to the elephant, what proportionate difference of internal and external character!

5. Whether, with a rapid glance, we survey the kingdoms of nature, or examine and compare her productions, individually, can we avoid being deeply convinced of her truth, ever similar to itself, and the relative harmony between internal powers and external forms and tokens?

6. Whoever has not this general perception of the general, the ever present, truth and language of nature, will do well to throw this book aside; it can convince him of nothing, it can teach him nothing.

## C.

## EXTRACTS FROM ARISTOTLE.

## CONCERNING BEASTS.

WHAT the great Aristotle has written on physiognomy appears to me extremely superficial, useless, and often self contradictory ; especially his general reasoning. Still, however, we meet an occasional thought which deserves to be selected. The following are some of these, not translated according to the letter, but the spirit.

“ A monster has never been seen which had the form of another creature, and, at the same time, totally different powers of thinking and acting.

“ Thus, for example, the groom judges from the mere appearance of the horse ; the huntsman from the appearance of the hound.

“ We find no man entirely like a beast, although there are some features in man which remind us of beasts,

“ If any one would endeavour to discover the signs of bravery in man, he would act

wisely to collect all the signs of bravery in animated nature, by which courageous animals are distinguished from others. The physiognomist should then examine all such animated beings which are the reverse of the former with respect to internal character, and, from the comparison of these opposites, the expressions or signs of courage would be manifest.

“ Weak hair betokens fear, and strong hair courage. This observation is applicable not only to men but to beasts. The most fearful of beasts are the deer, the hare, and the sheep, and the hair of these is weaker than that of other beasts. The lion and wild boar, on the contrary, are the most courageous, which property is conspicuous in their extremely strong hair. The same also may be remarked of birds; for, in general, those among them which have coarse feathers are courageous, and those that have soft and weak feathers are fearful: quails and game cocks are examples.

“ This may easily be applied to men. The people of the north are generally courageous, and have strong hair; while those of the west are more fearful, and have more flexible hair.

“ Beasts remarkable for their courage

simply give their voices vent, without any great constraint; while fearful beasts utter vehement sounds. Compare the lion, ox, the barking dog, and cock, which are courageous, to the deer and the hare.

“The lion appears to have a more masculine character than any other beast. He has a large mouth, a four cornered, not too bony, visage. The upper jaw does not project, but exactly fits the under; the nose is rather hard than soft; the eyes are neither sunken nor prominent; the forehead is square, and somewhat flattened in the middle.

“Those who have thick and firm lips, with the upper lip hung over the under, are simple persons, according to the analogy of the ass and monkey.”—This is most indeterminately spoken. He would have been much more accurate and true, had he said, those whose under lips are weak, extended, and projecting, beyond the upper, are simple people.

“Those who have the tip of the nose hard and firm, love to employ themselves on subjects that give them little trouble, similar to the cow and the ox.”—Insupportable! The few men who have the tip of the nose firm are the most unwearied in their re-

searches. I shall transcribe no further. The physiognomonical remarks, and the similarities to beasts, which he has produced, are generally unfounded in experience.

## D.

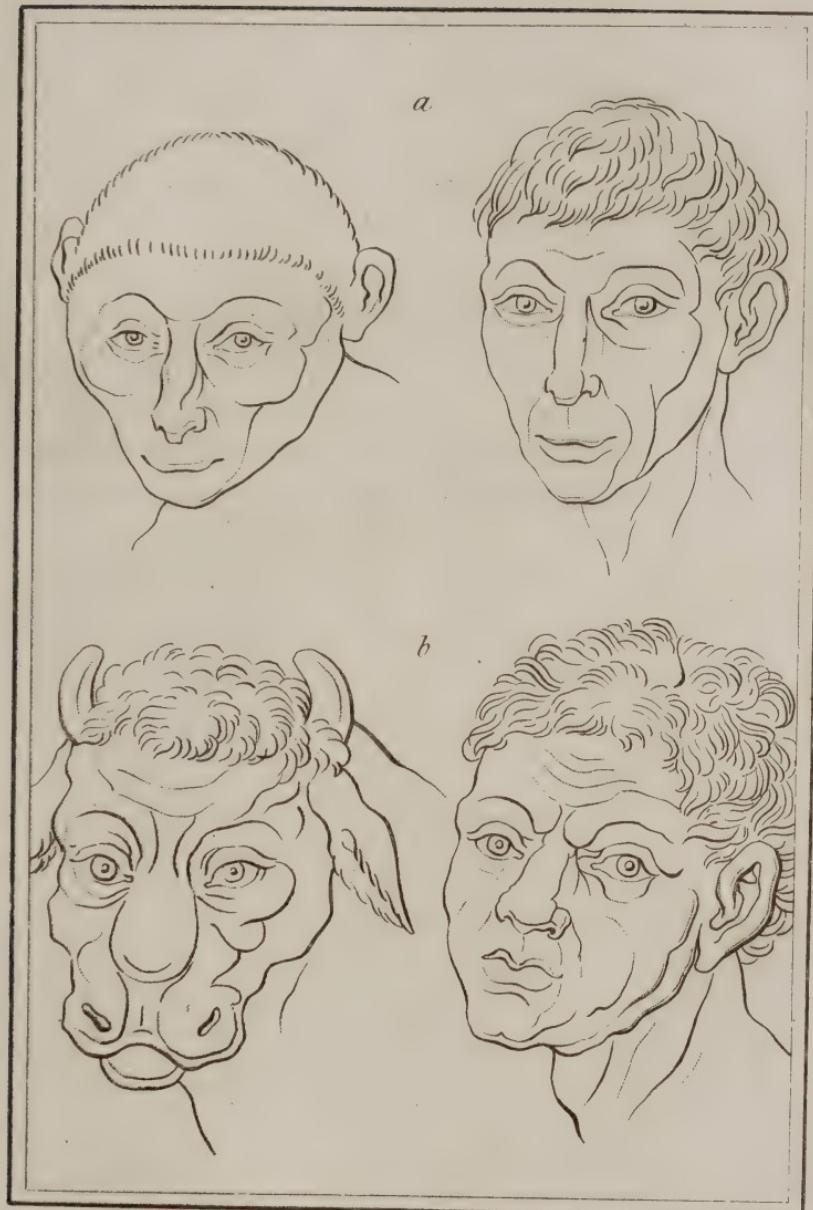
## RESEMBLANCES BETWEEN THE COUNTENANCES OF MEN AND BEASTS.

AFTER Aristotle, Porta most has observed the resemblances between the countenances of men and beasts, and has extended this enquiry the farthest. He, as far as I know, was the first who rendered this similarity apparent, by placing the countenances of men and beasts beside each other. Nothing can be more true than this fact; and, while we continue to follow nature, and do not endeavour to make such similarities greater than they are, it is a subject that cannot be too accurately examined. But, in this respect the fanciful Porta appears to me to have been often misled, and to have found resemblances which the eye of truth never could discover. I could find no resemblance between the hound and Plato, at least from which cool reason could draw any conclusions. It is singular enough that he has also compared the heads of men and birds. He might more effectually have examined the excessive dissimilarity than the very small, and almost imperceptible, resemblance which can exist. He speaks little concerning the horse, elephant, and monkey, though it is certain that these animals have most resemblance to man,

*ADDITIONS.*

## I.

a. REPORT makes the monkey most resemble man ; and, certainly, there is a kind of men who greatly resemble this animal, particularly about the eyes.—The two countenances here given are some of the most accurate compared by Porta ; and, if a man were really found so like a monkey, we might then, without all fear, ascribe to the man much of the character of the monkey ; a great want of faculties, feeling, and mind. But let us be careful not to believe too great an approach of character, from the similarity here produced, which certainly is not founded in nature. The nature of man will ever possess unattainable advantages over that of brutes. If we compare, for example, the outline of the scull to the ears, how essentially different are the modes of arching ! How dissimilar are the cheeks, and the chin !

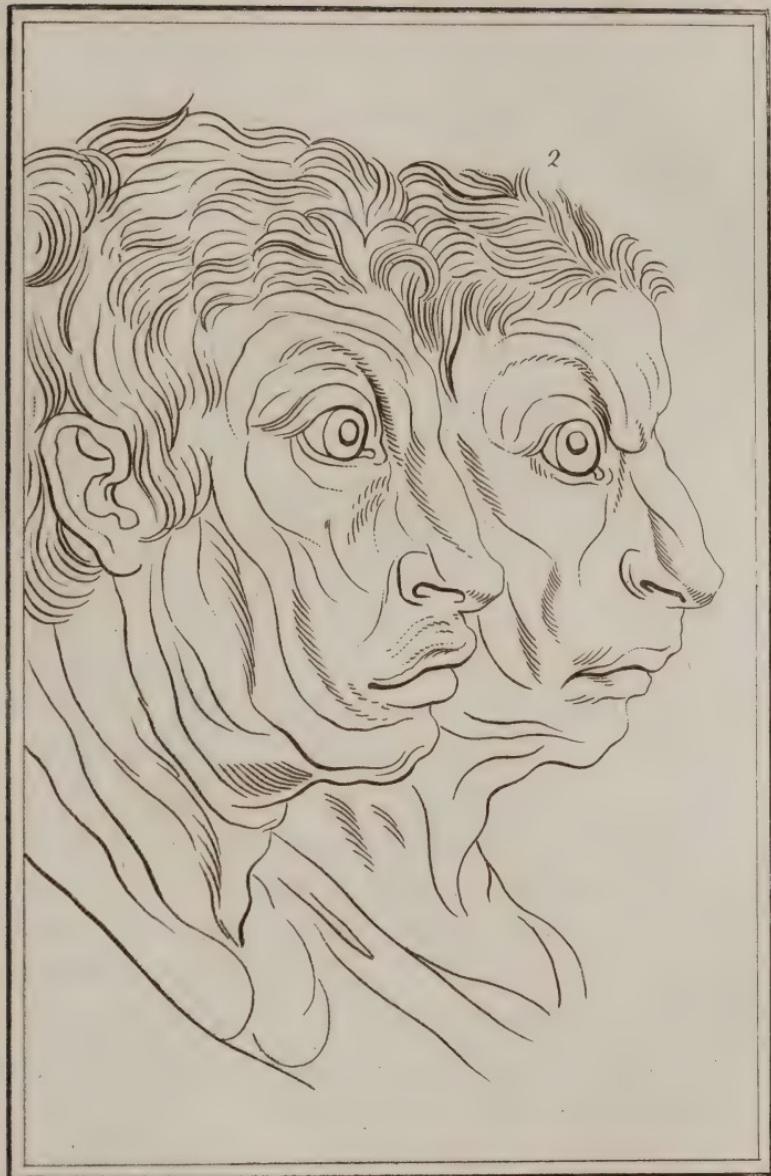




b. It cannot be doubted but that the human head, here annexed, has something of the ox; though it appears to me rather to partake of the ox and lion, than the ox singly. The wrinkling of the forehead has something of the ox, but the nose has more of the lion; and the middle line of the mouth is essentially different, not only from the ox, but from all kinds of beasts. The nostrils of the human countenance are also completely human, and have nothing characteristic of, or peculiar to, beast. I shall say nothing farther concerning the chin, which is the peculiar excellence and honour of humanity. We must ever rejoice at the remembrance of our species, when we contemplate the unattainable advantages which the Author of our nature has imparted to humanity.

## II.

AMONG a thousand million of men, where might two be found so resembling the brute animal? And, even if they could, how immensely superior would they still be to the ox, deprived as the latter is of forehead, nose, chin, and back of the head! The mouth in the first profile is too human for the exaggerated ox eye. In other respects, the countenance has brutal rudeness, stupid strength, immovable obstinacy, with an incapacity for improvement, affection, or sensibility.





## E.

## ON THE SCULLS OF BEASTS.

A GENERAL difference between man and beast is particularly conspicuous in the structure of the bones.

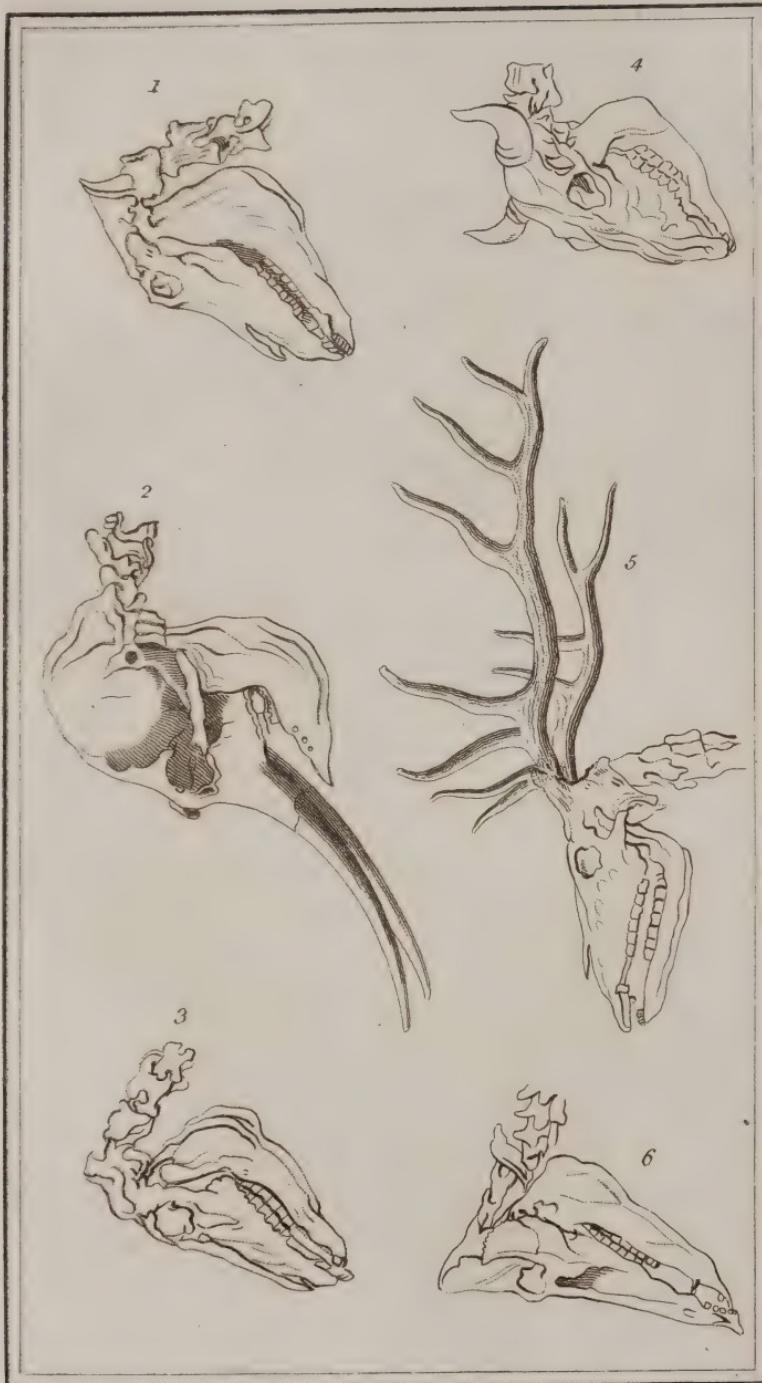
The head of man is placed erect on the spinal bone; his whole form is as the foundation pillar for that arch in which heaven should be reflected, supporting that scull by which, like the firmament, it is encircled. This cavity for the brain constitutes the greatest part of the head. All our sensations, as I may say, ascend and descend above the jaw-bones, and collect themselves upon the lips. How does the eye, that most eloquent of organs, stand in need, if not of words, at least, of the friendly co-operation, or angry constraint of the cheeks, and all the intervening shades, to express, or rather to stammer, the strong internal sensations of man!

How directly the reverse of this is the formation of beasts! The head is only attached to the spine. The brain, the extremity of the spinal marrow, has no greater extent than is necessary for animal life, and the conducting of a creature wholly sensual, and

formed but for temporary existence. For although we cannot deny that beasts have the faculty of memory, and act from reflection, yet the former as I may say is the effect of primary sensation, and the latter originates in the constraint of the moment, and the preponderance of this or that object.

In the difference of the scull, which defines the character of animals, we may perceive, in the most convincing manner, how the bones determine the form, and denote the properties of the creature. The moveable parts are formed after, or to speak properly, with them ; and can act only so far as the solid parts permit.





*ADDITIONS.*

## I.

THE tameness of granivorous animals and beasts of burden is shewn by the long, the pairing, and the indent lines—For example, 1) the horse,—3) the ass,—5) the deer,— 6) the hog.

The whole form of these heads speak calm, harmless, enjoyment. The indent lines, from the eye-bones to the nostrils, in 1 and 3, indicate patient suffering.

6 The slightly indent, and as suddenly straight lines, denote obstinacy. We may remark in all a heavy, immoderately extended, under jaw; and perceive how strong a desire of mastication is there seated.

4 The scull of the ox expresses patience, resistance, difficulty of being moved, a great desire of feeding.

Superior to all, is distinguished, 2, the elephant, by an increase of scull, alike in the back part, and the forehead. How true, how natural, an expression of wisdom, power and delicacy !

## II.

THE form of ravenous animals is alike significant.

3) The dog, indeed, has something common, not very striking, but the retreating of the scull from the eye-bones speaks, as I may say, determinate powers of sense. The throat is rather that of tranquil, than cruel or ravenous appetite ; though it participates of both. I imagine I discover, particularly in the eye-bone, and its relative proportion to the nose, a degree of fidelity and sincerity.

4 Though the difference between the wolf and dog is small, still it is remarkable. The concavity at the top of the scull, the convexity above the eye-bones, the straight lines from thence to the nose, denote more hasty motion. The under jaw has likewise the stamp of malignity.

2 Add to this, in the bear, more breadth, firmness, and resistance.

1 I could wish the lion were better drawn ; but, in Buffon, from whom the engraving is copied, this fine scull is very indeterminate.





Yet how remarkable is the lengthened, obtuse, back of the head!—This is not an ignoble arching. How rapid, how energetic is the descent of the bone of the nose! How compact, strong, calm, and powerful is the fore part of the head! Had we specimens, a comparison between the head of the lion and that of the tiger would be well worth our labour. How small, yet how essential are the varieties!

5 A word only concerning the cat.—  
Watchful, rapacious.

7 The porcupine somewhat resembles the beaver, in the upper part of the outline, but is very different in the teeth.

6 The hyena is very distinct from all animals, particularly in the back of the head. The protuberance behind denotes excess of inflexible obstinacy, implacability.

Whoever contemplates the middle line of the mouth, of the living hyena, will there discover the character, the very index, of the most inexorable malignity.

## F.

1 As the characters of animals are distinct, so are their forms, bones, and outlines.

From the smallest winged insect to the eagle that soars and gazes at the sun, from the weakest worm, impotently crawling beneath our feet, to the elephant, or the majestic lion, the gradations of physiognomonical expression cannot be mistaken. It would be more than ridiculous to expect from the worm, the butterfly, and the lamb, the power of the rattle-snake, the eagle, and the lion. Were the lion and lamb, for the first time, placed before us, had we never known such animals, never heard their names, still we could not resist the impression of the courage and strength of the one, or of the weakness and sufferance of the other.

2 Which are, in general, the weakest animals, and the most remote from humanity; the most incapable of human ideas, and sensations?—Beyond all doubt those which in their form least resemble man. To prove this, let us, in imagination, consider the various degrees of animal life, from the smallest animalcula to the ape, lion, and elephant: and, the more to simplify, and give facility to, such comparison, let us only compare

head to head ; as for example the lobster to the elephant, the elephant to the man.

3 And here just suffer me to observe how worthy would such a work be of the united abilities of a Buffon, a Kamper, and a Euler, could they be found united, that the forms of heads might be enumerated and described philosophically and mathematically ; that it might be demonstrated that universal brutality, in all its various kinds, is circumscribed by a determinate line ; and that, among the innumerable lines of brutality, there is not one which is not internally, and essentially, different from the line of humanity, which is peculiar, and unique.

## G.

THOUGHTS OF A FRIEND ON BRUTAL AND  
HUMAN PHYSIOGNOMY.

“ EACH brute animal has some principal quality by which it is distinguished from all others.—As the make of each is distinct from all others, so, likewise, is the character. This principal character is denoted by a peculiar, and visible form. Each species of beast has, certainly, a peculiar character, as it has a peculiar form.

“ May we not hence, by analogy, infer that predominant qualities of the mind are as certainly expressed by predominant forms of the body, as that the peculiar qualities of a species are expressed in the general form of that species?—The principal character of the species, in animals, remains such as it was given by nature; it neither can be obscured by accessory qualities, nor concealed by art.—The essential of the character can as little be changed as the peculiarity of the form.

“ May we not, therefore, with the highest certainty, affirm such a form is only expressive of such a character?

" We have now to enquire if this be applicable to man, and whether the form which denotes individual character in a beast is significant of similar character in man :—granting that, in man, it may continually be more delicate, hidden, and complicated.

" If, on examination, this question be definitely answered in the affirmative, how much is thereby gained !

" But it is conspicuously evident that, in man, the mind is not one character, or quality ; but a world of qualities, interwoven with, and obscuring, each other.

" If each quality be expressed by its peculiar form, then must variety of qualities be attended with variety of forms ; and these forms, combining and harmonizing together, must become more difficult to select and decipher.

" A quality also may have only a moiety and not the full power of existence, consequently a proportionate degree of form, which must have a proportionate degree of expression, and of difficulty to decipher. Thus, for example, a man may have four whole, and two half qualities ; and the body, or the visible exterior on which such qualities are expressed, must, likewise, have four

whole, and two half forms, for the expression, or containing, of these qualities. How much must this increase the difficulty of reading man! And how seldom has he whole, how frequently half, qualities!

“ May not souls also differ from each other merely according to their relative connection with bodies?” (Let each person decide for himself concerning this.) “ May not souls also have a determinate capacity, proportionate to the form and organization of the body? (Water which takes the form of the vessel.) Hence each object may make a different impression on each individual; hence one may bear greater burthens and more misfortunes than another.

“ May not the body be considered as a vessel with various compartments, cavities, pipes, into which the soul is poured, and in consequence of which motion and sensation begin to act? And thus, may not the form of the body define the capacity of the mind?”

Thus far my unknown friend.—Figurative language is dangerous, when discoursing on the soul; yet how can we discourse on it otherwise?—I pronounce no judgment, but rely on sensation and experience, not on words and metaphors. What is is, be your

language what it will. Whether effects all act from the external to the internal, or the reverse, I know not, cannot, need not, know. —Experience convinces us that, both in man and beast, power and form are in an unchangeable harmonized proportion ; but whether the form be determined by the power, or the power by the form, is a question wholly insignificant to the physiognomist.

## H.

## OBSERVATIONS ON SOME ANIMALS.

FEW beasts have so much forehead, above the eyes, as the dog; but as much as he appears to gain in the forehead he loses in the excess of brutal nose, which has every token of acute scent. Man, too, in the act of smelling, elevates the nostrils. The dog is also defective in the distance of the mouth from the nose, and in the meanness, or rather the nullity of chin.

Whether the hanging ears of a dog are characteristic of slavish subjection, as Buffon has affirmed, who has written much more reasonably on brute than on human physiognomy, I cannot determine.

The camel and the dromedary are a mixture of the horse, sheep, and ass, without what is noble in the first. They also appear to have something of the monkey, at least in the nose. Not made to suffer the bit in the mouth, the power of jaw is wanting. The determining marks concerning the bit are found between the eyes and the nose. No traces of courage or daring are found in these parts. The threatening snort of the ox and horse is not perceptible in these ape-

like nostrils. None of the powers of plunder and prey, in the feeble upper and under jaw. Nothing but burden-bearing patience in the eyes.

The bear expresses wild cruelty, the menacing power of rending; abhorring man, the friend of ancient, savage, nature.

The UNAU, AI, or sloth, is the most indolent, helpless, wretched, creature, and of the most imperfect formation. How extraordinary is the feebleness of the outline of the head, body, and feet! No sole of the feet, no toes small or great, which move independently, having but two or three long, inbent claws, which can only move together. Its sluggishness, stupidity, and self-neglect, are indescribable. How might physiognomy be more true to the expression of nature? How might it be more obtuse, sluggish, helpless?

Who does not read ferocity in the wild boar; a want of all that is noble; greediness, stupidity, blunt feeling, gross appetite; and, in the badger, ignoble, faithless, malignant, savage, gluttony?

The profile of the lioni is remarkable, especially the outline of the forehead and nose. How does this outline retreat, almost in a right angle, from the nose to the under jaw!

A man whose profile of forehead and nose should resemble that of the lion, would, certainly, be no common man. But I have never yet seen any person in whom this resemblance was exact.

I own the nose of the lion is much less prominent than that of man, but much more than that of any other quadruped.

Royal, brutal, strength, and arrogant usurpation are evident, partly in the arching of the nose, partly in its breadth and parallel lines, and, especially in the almost right angle, which the outline of the eyelid forms with the side of the nose.

What blood-thirsty cruelty, what insidious craft in the eye and snout of the tiger! Can the laugh of Satan himself, at a falling saint, be more fiendlike than the head of the triumphant tiger?

Cats are tigers in miniature, with the advantage of domestic education. Little better in character, inferior in power. Unmerciful to birds and mice as the tiger to the lamb. They delight in prolonging torture before they devour; and, in this, they exceed the tiger.



I



*ADDITIONS.*

## I.

EACH of the following additions, each species of animal, demonstrates, confirms, the proposition, that all nature is truth, and revelation.

Were I silent, the plate annexed would, itself, speak eloquently.

I particularly request that, in examining the countenances of beasts, peculiar attention may be paid to the proportion and arching of the forehead, to the position and distance of the eye, and still more to the line of the mouth.

1 How distant is the sheep from the human figure! How inactive, how patiently stupid! The head, rounded at the top, is incapable of every thing that can be called acuteness, or penetration. There is as little wildness and cruelty in the line of the mouth as in the form and position of the teeth.

2 The tiger, especially when seen in profile, approaches much nearer to the human form. Still the difference is astonishing.

How much more does the most oblique, most bent, profile, of the human form, approach the perpendicular, than does the profile of the tiger! The fiery, sharp-angled eyes, the broad flat nose, the uninterrupted connection of the nose, or rather what is analogous to the nose, with the mouth, and, especially, the line of the mouth, all betoken the fearfully brutal and the cruel.

3 The characteristic lines \_\_\_\_ of grinding, ravenous brutality are visible, though not strong, in the fox. The acute angle formed by the eye, and sharp snout, is particularly to be remarked.

4 In the ass, impotent stupidity, helplessness, indocility. How much more stupid and mean than 3!

5 What mistrustful timidity, listening attention, agility, in the roe! How defenceless, how immensely dissimilar to the tiger, and how different is the line of this mouth to that above! How much more stupid and feeble!

6 Mean, ignoble, from the ear to the tip of the nose; excess of obscene sensuality in the basis of the snout; falsehood in the eyes; malignity in the mouth.



II.



## II.

## LIONS.

WHAT majesty in the countenance of the lion! What power! How far from mean, insidious cunning, ensnaring ferocity!—It is ferocity of a different kind, of conscious strength and superiority. In the region above the eyes appear consideration and discretion.

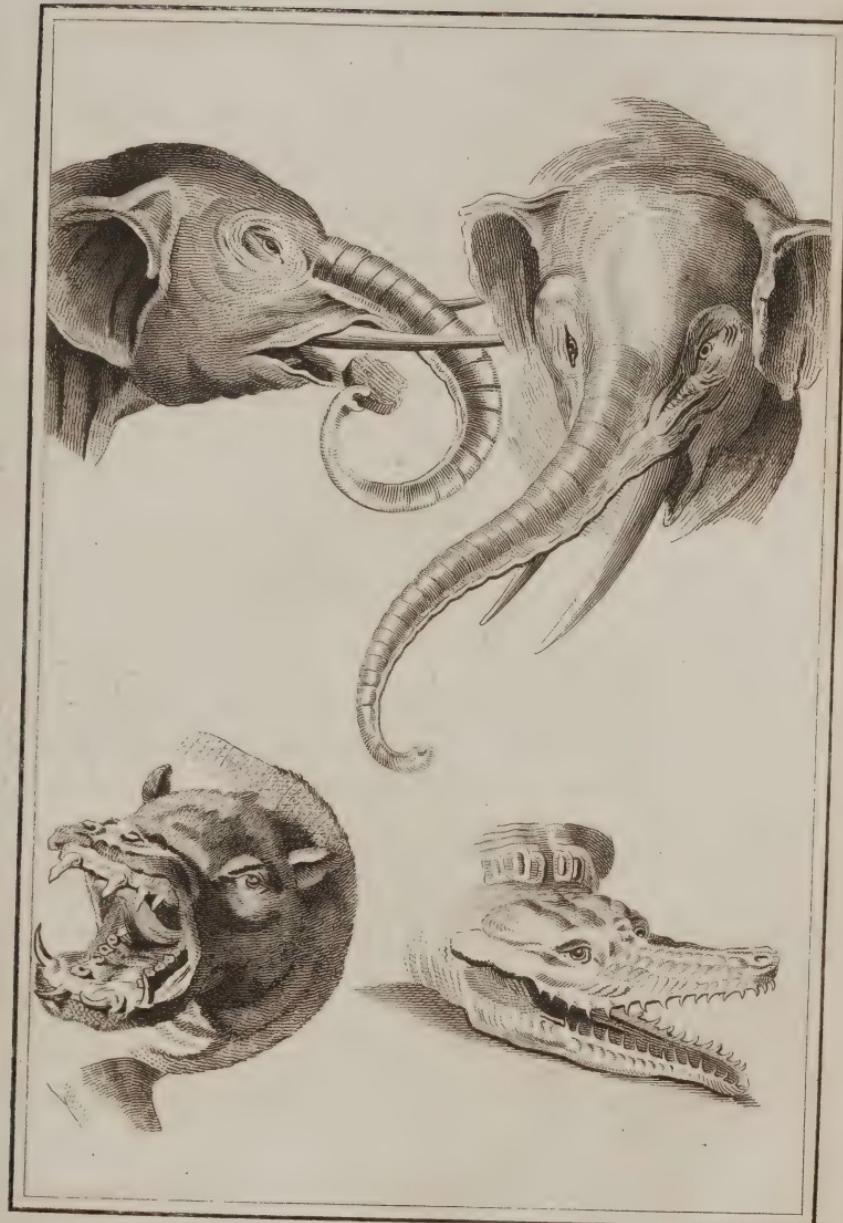
2 How much more weak, insidious, and cruel, is the lioness! It may be remarked that the kingly pre-eminence of the monarch of the woods is particularly shewn in his having the most countenance.

## III.

ELEPHANT, CROCODILE, AND HIPPOPO-  
TAMUS.

THE more violent qualities of the elephant are discoverable in the number and size of his bones ; his intelligence in the roundness of their form, and his docility in the massiveness of his muscles ; his art and discretion in the flexibility of his trunk ; his retentive memory in the size and arching of his forehead, which approaches nearer to the outline of the human forehead than that of any other beast.—Yet how essentially different is it from the human forehead, in the position of the eye and mouth, since the latter generally makes nearly a right angle with the axis of the eye and the middle line of the mouth !

Let us further remark the narrow pointing of the eye, which has so much of the character of craft, in opposition to the eye of the fish ; also the proportion of the mouth, and the breadth of its profile, when closed, and then determine, as accurately as may be, the angle which it will form with the corner





of the eye, as in 2\*. How different to this the equally progressive hard breadth of the forehead and nose, or rather of the nostril and mouth, of the river horse Behemoth! How stupidly savage and inexorable! How irregular are the position and figure of the teeth! How peculiar the character of Satanic, but foolish, self-destructive, malignity!

The crocodile proves how very physiognomical teeth are. This, like other creatures, but more visibly and infallibly than others, in all its parts, outlines, and points, has physiognomy that cannot be mistaken. Thus debased, thus despicable, thus knotty, obstinate, and wicked, thus sunken below the noble horse, terrific, and void of all love and affection, is this fiend incarnate.

\* There are no numbers in the original plate, though from this passage some seem to have been intended. T.

## IV.

## THE HORSE.

“ HAST thou given the horse strength? Hast thou clothed his neck with thunder?

“ Canst thou make him afraid as a grasshopper? The glory of his nostrils is terrible.

“ He paweth in the valley, and rejoiceth in his strength: he goeth on to meet the armed men.

“ He mocketh at fear, and is not affrighted; neither turneth he back from the sword.

“ The quiver rattleth against him, the glittering spear and the shield.

“ He swalloweth the ground with fierceness and rage; neither believeth he that it is the sound of the trumpet.

“ He saith among the trumpets, Ha, ha; and he smelleth the battle afar off, the thunder of the captains, and the shouting.”—Job xxxix. 19—25.

I am but little acquainted with horses, yet it seems to me indubitable that there is as great a difference in the physiognomy of horses as in that of men; and the horse deserves to be particularly considered by the physiognomist, because it is one of the ani-

mals whose physiognomy, at least in profile, is so much more prominent, sharp, and characteristic, than that of most other beasts.

“ The horse, of all animals, is that which, to largeness of size, unites most proportion and elegance, in the parts of his body ; for, comparing him to those which are immediately above or below him, we shall perceive that the ass is ill made, the head of the lion is too large, the legs of the ox too small, the camel is deformed, and the rhinoceros and elephant too unwieldy.”

There is scarcely any beast has so various, so generally marking, so speaking, a countenance as a beautiful horse.

“ In a well-made horse, the upper part of the neck from which the mane flows ought to rise, at first, in a right line ; and, as it approaches the head, to form a curve somewhat similar to the neck of the swan. The lower part of the neck ought to be rectilinear, in its direction from the chest to the nether jaw, but a little inclined forward ; for, were it perpendicular, the shape of the neck would be defective. The upper part of the neck should be thin, and not fleshy ; nor the mane, which ought to be tolerably full, and the hair long and straight. A fine neck ought to be long, and elevated ; yet proportionate to the size of the horse. If

too long and small, the horse would strike the rider with his head ; if too short and fleshy, he would bear heavy on the hand. The head is advantageously placed when the forehead is perpendicular to the horizon. The head ought to be bony, and small, not too long ; the ears near each other, small, erect, firm, straight, free, and situated on the top of the head. The forehead should be narrow and somewhat convex, the hollows filled up, the eyelids thin, the eyes clear, penetrating, full of ardour, tolerably large, as I may say, and projecting from the head. The pupil large, the under jaw bony, and rather thick ; the nose somewhat arched, the nostrils open, and well slit, the partition thin, the lips fine, the mouth tolerably large, the withers high and sharp."

I shall be pardoned this quotation from the *Encyclopedie*, and for inserting thus much of the description of a beautiful horse, in a *physiognomical essay intended to promote the knowledge and the love of man*. You laugh.—Having laughed with you, permit me, afterward, to ask, Does not this description prove the reality of that science, which, in another part of the same work, has been exploded among those that are held to be chimerical ? But must not a horse, thus formed, be more excellent, and of a more

noble character, than a dull and common  
hack?

Not only beautiful but, I repeat, more noble,  
proud, spirited, firm, faithful, and  
sure.

And shall he who thus has formed the  
horse, whose understanding is so deficient  
compared to that of man, shall he who hath  
thus transfused beauty and nobility, strength  
and truth, through all his limbs, so have  
formed man that his internal and external  
shall be incongruous?

Shall he who can find the countenance of  
a horse significant, and that it is significant  
no sophist can doubt the moment a horse  
appears; shall he, possibly, suppose the  
countenance of man to be insignificant? "I  
will acknowledge," says the magisterial  
critic, "that horses may be judged from  
appearances, but not the creature of reason,  
man. The horse is a horse, the man is a  
man."

The more accurately we observe horses,  
the more shall we be convinced that a sepa-  
rate treatise of physiognomy might be writ-  
ten on them.

I have somewhere heard a general remark,  
that horses are divided into three classes;  
the swan-necked, stag-necked, and hog-  
necked. Each of these classes has its pe-

cular countenance and character, and from the blending of which various others originate.

The heads of the swan-necked are commonly even, the forehead small, and almost flat; the nose extends, arching, from the eyes to the mouth; the nostrils are wide and open; the mouth small; the ears little, pointed, and projecting; the eyes large, and round; the jaw below, small; above, something broader; the whole body well proportioned; and the horse beautiful. This kind is cheerful, tractable, and high spirited. They are very sensible of pain, which (when dressing) they sometimes express by the voice. Flattery greatly excites their joy, and they will express their pride of heart, by parading and prancing.—I dare venture to wager that a man with a swan-neck, or, what is much more determinate, with a smooth, projecting profile, and flaxen hair, would have similar sensibility and pride.

The stag-necked has something, in the make of his body, much resembling the stag itself. The neck is small, long, and scarcely bowed in the middle. He carries his head high. I have seen none of these. They are racers and hunters, being particularly adapted for swiftness by the make of the body.

The hog-necked—The neck above and

below is alike broad ; the head hanging downward ; the middle of the nose is concave, in profile ; the ears are long, thick, and hanging ; the eyes small, and ugly ; the nostrils small ; the mouth large ; the whole body round ; and the coat long, and rough. These horses are intractable, slow, and vicious ; will run the rider against a wall, stone, or tree. When held in, they rear, and endeavour to throw the rider. Blows or coaxing are frequently alike ineffectual, they continue obstinate and restiff.—I leave the reader to apply these remarks to the human countenance.

## SIX HEADS OF HORSES.

WHICH are not sufficiently tranquil, nor enough in profile, to be serviceable as they might have been to the observer; yet that they are none of them wholly noble or ignoble is easily perceptible. 1 and 2, the most moderate; 1 partakes of the hog-necked. 3 the cunningest. 4 obstinate, deceitful, savage. 5 noble, and timid. 6 the noblest.





If we examine all possible heads of horses, we shall find, that all cheerful, high-spirited, capricious, courageous horses, have the nose-bone of the profile convex ; and that most of the vicious, restiff, and idle, have the same bone flat, or concave. In the eyes, mouth, and, especially, in the nostrils, and jaw-bones, are remarkable varieties, concerning which I shall say nothing. It is sufficient if it shall be manifest to the reader, from all observations he shall make on nature, that dissimilar qualities, in the same species of animal, have very different expressions ; and that the creative power, so manifest in the formation of the horse, must also have formed the most beautiful and perfect of all creatures with, at least, equal wisdom and truth.

I shall add some remarks on the horse, communicated by a friend.

“ The grey \* is the tenderest of horses ; and we may here add that people with light hair, if not effeminate, are yet, it is well known, of tender formation and constitution. The chesnut, and iron grey, the black, and bay, are hardy ; the sorrel are the most

\* Perhaps the dun, or cream-colour. T.

hardy, and yet the most subject to disease.

“ The sorrel, whether well or ill formed, is treacherous.

“ All treacherous horses lay their ears in the neck,

“ They stare, and stop, and lay down their ears alternately.”

The following passage, on the same subject, is cited from another writer.

“ When a horse has broad, long, widely separated, hanging ears, we are well assured, he is bad and sluggish. If he lays down his ears alternately, he is fearful, and apt to start. Thin, pointed, and projecting ears, on the contrary, denote a horse of a good disposition.

“ We never find that the thick, hog-necked horse is sufficiently tractable for the riding-house; or that he is of a strong nature when the tail shakes, like the tail of a dog. We may be certain, that a horse with large cheerful eyes, and a fine shining coat, if we have no other tokens, is of a good constitution and understanding.

“ These remarks are equally applicable to oxen and sheep, and probably to all other animals. The white ox is not so long serviceable, for draught or labour, as the black

or red; he is more weak and sickly than these. A sheep with short legs, strong neck, broad back, and cheerful eye, is a good breeder, and remains peaceably with the flock.—And I am of opinion, if we may judge of the internal by the external of beasts, we can do the same by men."

## V. VI.

## BIRDS.

NATURE, ever stedfast to truth, thus manifests herself in the form of birds. These, whether compared to each other, or to other creatures, have their distinct characters.

The structure of birds, throughout, is lighter than that of quadrupeds; their necks are more pliant, their heads smaller, their mouths more pointed, and their garb more bright and shining.

A few examples will be given to prove this well-known fact.

It is evident that the birds heads annexed are, physiognomically, and characteristically, distinct.

Their distinction of character, or gradation of passive and active power, is expressed by the following physiognomonical varieties.

*a* By the form of the scull. The more flat the scull, the more weak, flexible, tender, and sensible is the character of the animal. This flatness contains less, and resists less.

*b* By the length, breadth, and arching,









Lor'd Pitt

IV

or obliquity, of their beaks. And here again we find, where there is arching, there is a greater extent of docility and capacity.

*c* By the eyes, which appear to have an exact correspondence with the arching of the beak.

*d* Particularly, by the middle line, I cannot say of the mouth, but of what is analogous to the mouth, the beak ; the obliquity of which is ever in a remarkable proportion with the outline of the profile of the head.

*e* And, likewise, by the angle which this line forms with the eye. How extremely obtuse is this angle in 1, 2, 4, of plate V ! How rectangular, if not acute, is it in the eagle 6 ! In this, also, the royal bird more resembles the monarch of the earth, notwithstanding their otherwise infinite difference, than all the rest of the feathered species ; while the weakest of birds approaches, in this, as well as in other respects, to the rank of fish.

Who can behold this firm-built bird, hovering in the air, this powerful lord of so many creatures, without perceiving the seal, the native star of royalty in his piercing round eye, the form of his head, his strong wings, his talons of brass ; and, in his whole form, his victorious strength, his contemptuous arrogance, his fearful cruelty, and his

ravenous propensity? Consider the eyes of all living creatures, from the eagle to the mole; where else can be found that lightning glance which defies the rays of the sun? Where that capacity for the reception of light?—Where!—How truly, how emphatically, to all who will hear and understand, is the majesty of his kingly character visible; not alone in his burning eye, but, in the outline of what is analogous to the eye-bone, and in the skin of his head, where anger and courage are seated! But throughout his whole form where are they not?

What a gradation from him to the English cock, with the arrogant proud look of impotent jealousy, and from the latter to the feeble lustful sparrow, plate VI!

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How much might yet be added of the characteristics of birds! But all this we cannot add, for it must be remembered we do but write fragments.

Yet a word more.

Compare the vulture with the eagle, and who does not observe in his lengthened neck and beak, and in his more extended form, less power and nobility than in the eagle?

In the head of the owl the ignoble greedy prey.

In the cassowary, what physiognomonical character, what rudeness, what effeminate rage, without sense or feeling !

In the dove, mild, humble, timidity.

And, in the swan, more nobility than in the goose, with less power than in the eagle, and tenderness than in the dove ; more pliability than in the ostrich ; and, in the wild duck, a more savage animal than in the swan, without the eagle's force.

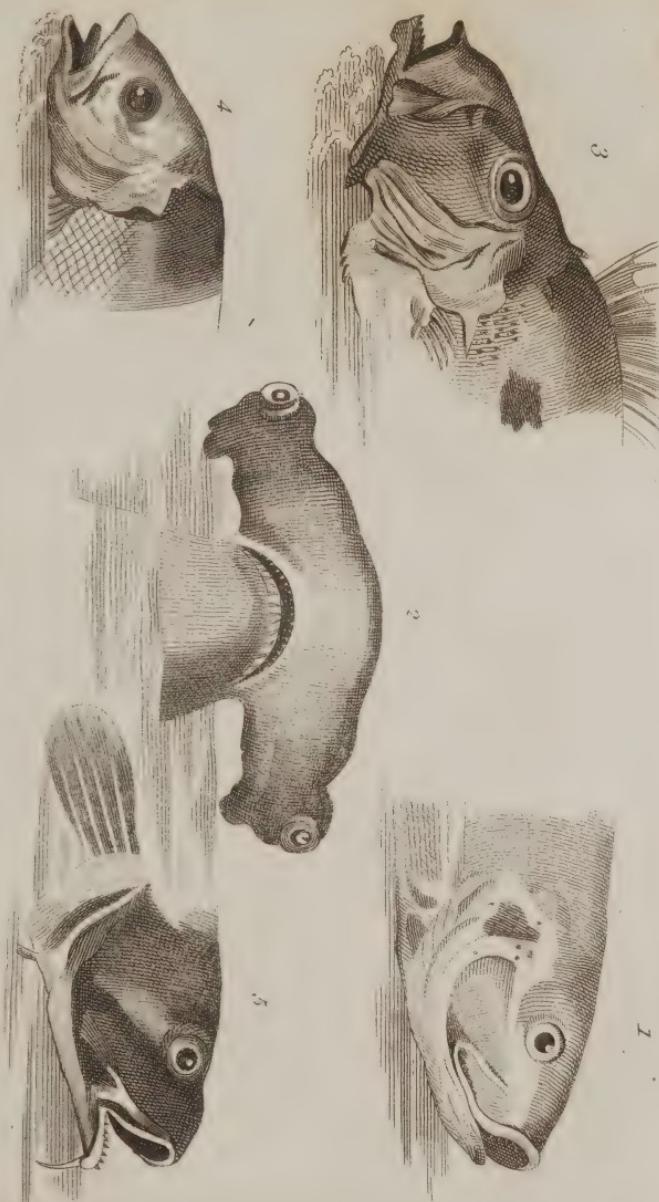
## VII.

## FISH.

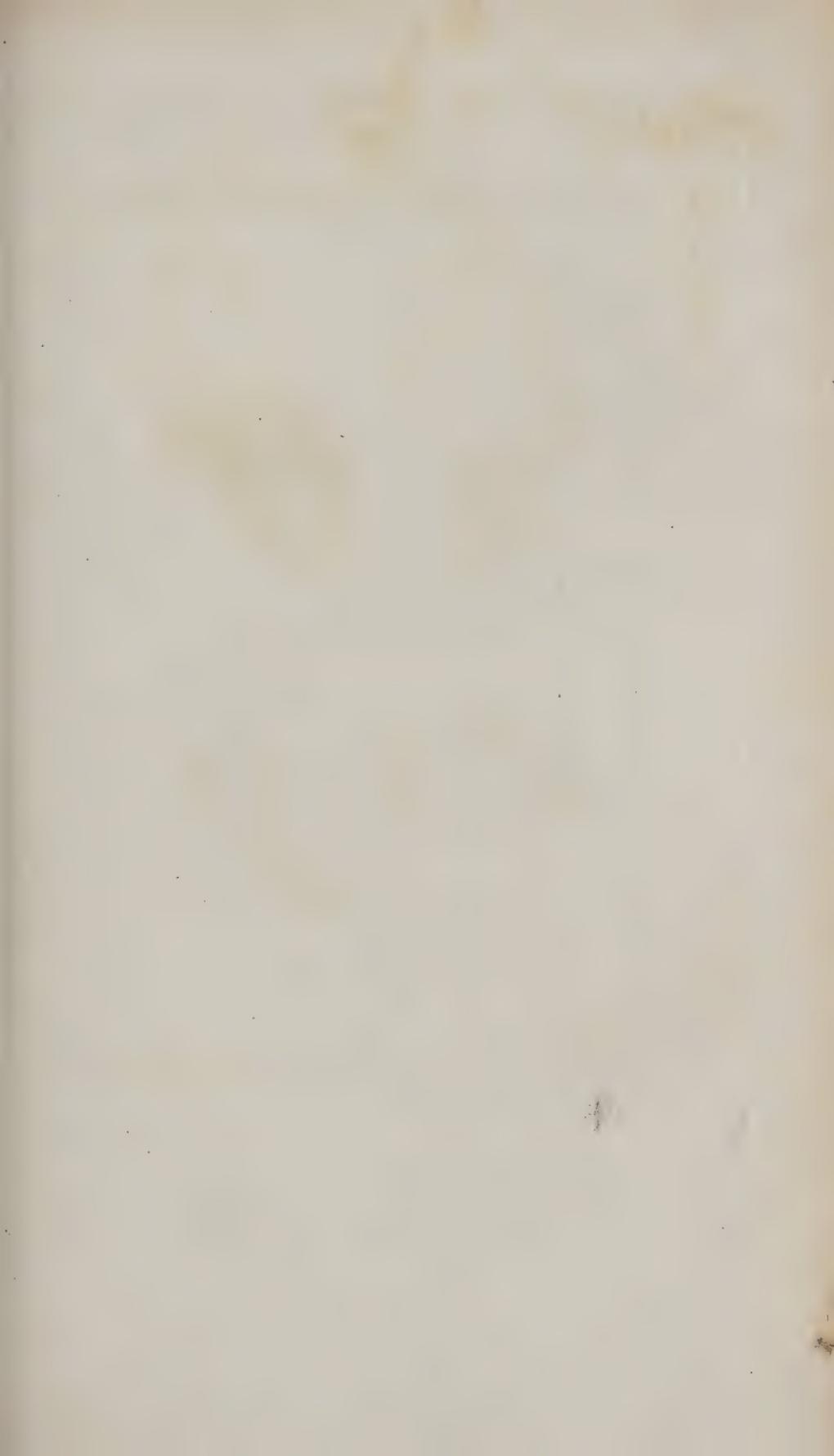
As is the power of perception, so is the expression. How different are these profiles from that of man! How much the reverse of human perpendicularity! How little is there of countenance, when compared to the lion! How visible is the want of mind, reflection, and cunning!

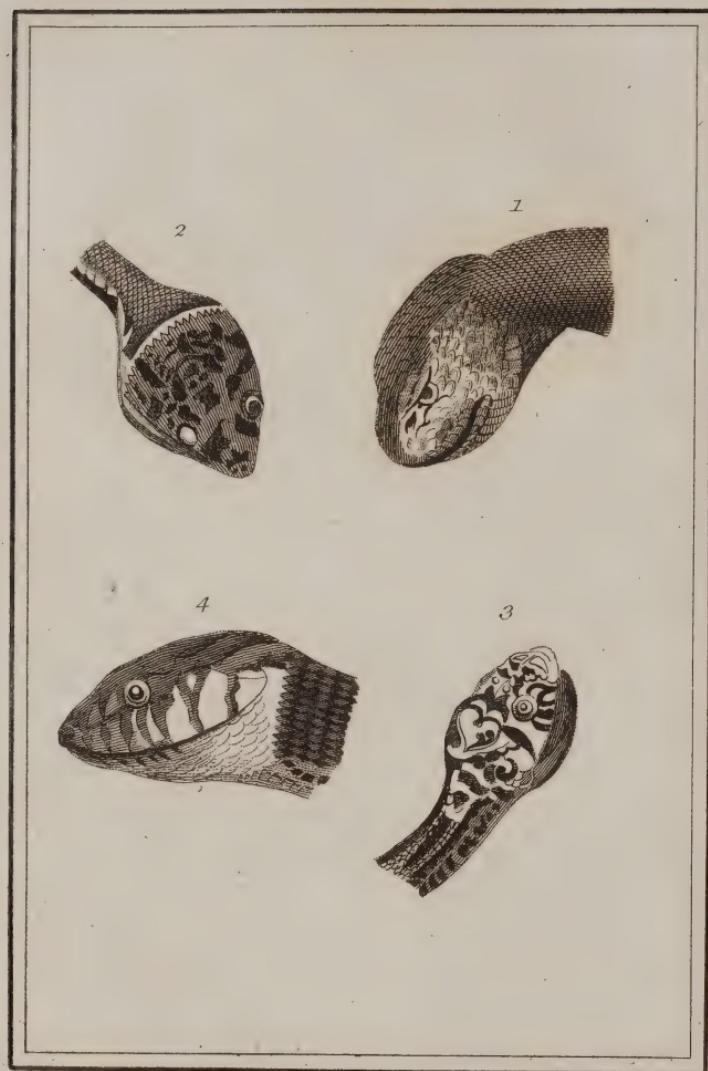
What little or no analogy to forehead! What an impossibility of covering, of half, or entirely closing, the eyes! The eye itself is merely circular, and prominent; has nothing of the lengthened form of the eye of the fox, or elephant.

A monster, 2. How infinitely distant from all that can be called graceful, lovely, or agreeable! The arched mouth, with the pointed teeth, how senseless, intractable, and void of passion or feeling; devouring without pleasure or satisfaction! How inexpressibly stupid is the mouth of 3, especially in its relative proportion to the eye!









## VIII.

## SERPENTS.

IF any being, throughout nature, can be discovered void of physiognomy, or a countenance which does not express its character, then will I allow that physiognomy, when applied to man, is a false science.

What has less yet more of physiognomy than the serpent? May we not perceive, in the heads before us, decisive tokens of cunning and treachery?

Certainly not a trace of understanding, or deliberate plan.—No memory, no comprehension, but the most unbounded craft, and falsehood.—How are these reprobate qualities distinguishable in their form!

The very play of their colours, and wonderful meandering of their spots, appear to announce and to warn us of their deceit.

Among these four heads which can gain affection, or inspire confidence! Let us but, in imagination, suppose any such human countenance, and how should we shrink and shudder!

I grant, indeed, that the most crafty men have eyes sunken in the head, whereas the

eye in the serpent is prominent, but this is the sign of malignant craft. 1 only has the aspect of cunning.

The cut of the mouth, deprived of lips, is gently circular, and deep in the head beyond the eye.—I shall make no comment on this, it speaks for itself.

All men possessed of real power are upright and honest; craft is but the substitute of power.—I do not, here, speak of the power contained in the folds of the serpent; they all want the power to act, immediately, without the aid of cunning. They are formed to “bruise the heel, and to have the head bruised.”

The judgment which God has pronounced against them is written on their flat, impotent forehead, mouth, and eye.





## IX.

## INSECTS.

How inexpressibly various are the characteristics impressed by the eternal Creator on all living beings !

How has he stamped on each its legible and peculiar properties ! How especially visible is this in the lowest classes of animal life ! The world of insects is a world of itself. The distance between this and the world of men I own is great ; yet, were it sufficiently known, how useful would it be to human physiognomy ! What certain proofs of the physiognomy of men must be obtained from insect physiognomy !

Through all their forms and gradations, how visible are their powers of destruction, of suffering and resisting ; of sensibility and insensibility ! Are not all the compact hard-winged insects physiognomically and characteristically more capable and retentive than various light and tender species of the butterfly ? Is not the softest flesh the weakest, the most suffering, the easiest to destroy ? Are not the insects of least brain the beings

most removed from man, who has the most brain?

Is it not perceptible in each species whether it be warlike, defensive, enduring, weak, enjoying, destructive, easy to be crushed, or crushing? How distinct in the external character are their degrees of strength, of defence, of stinging, or of appetite!

The agility and swiftness of the great dragon fly 1, are shewn in the structure of its wings. Perpetually on flight, in search of small flies.—How sluggish, on the contrary, is the crawling caterpillar 2! How carefully does he set his feet as he ascends a leaf! How yielding his substance, incapable of resistance!—How peaceable, harmless, and indolent is the moth 8!—How full of motion, bravery, and hardiness, is the industrious ant! How loath to remove, on the contrary, is the harnessed lady bird!

## I.

## A WORD ON MONKEYS.

OF all animals the monkey is known to have most the appearance of the human form. I cautiously repeat the appearance, for, I believe, the bones of the elephant, and also the bones of the heads of some horses, notwithstanding their great apparent dissimilarity, have more of the human form than the bones of the greater part of monkeys: but this applies properly to the bone of the nose in the horse.

Inconceivable is the distance between the nature of the man and the monkey.

Once more, oh man! rejoice in thy manhood. Inimitable as thou art, rejoice in thy inimitability. Seek not greatness by assuming the baseness of the brute, or humility in the degradation of thy nature.

The scull of certain monkeys, as we shall soon see, is most like the scull of man; there is, also, a similarity in the mode in which objects are impressed upon their mind.

Of the monkey species the most resembling men are the orang outang, and the pithecius, or pygmy. The other kinds depart much more from the form of the human body.

The orang outang imitates all the actions of man, but without ever attaining to the performance.

Those who wish to degrade man to beast, caricature him to the rank of the orang outang ; and, in idea, raise the orang outang to the rank of man.

But exact observation, and comparison of the sculls, only, although there is much similitude between them, will make the great difference conspicuous ; and render the eternal unattainableness of the monkey to man more than probable.

It is said of man in a state of nature— But where is that state ? There where natural religion is found without revelation. And does not the universal worth of man prove that this is no where ? The non-existence of natural religion is manifest from the necessity of divine instruction.—It is said of man, in a state of nature, “ That his hair would stand erect, or be woolly ; would spread over his countenance, and that his forehead would be wholly covered with long hair ; that he would lose the majesty of his appearance ; his eye would be covered, would appear sunken deeper, or more round, as in beasts ; that the lips would be thick and projecting, the nose flat, the aspect stupid, or ferocious ; the ears, limbs, and body,

shaggy ; the skin hard, like to black or brown leather ; the nails long, thick, and hooked ; the soles of the feet callous ; therefore how difficult would be the distinction between man and beast!"

Not so difficult. I cannot compare, but those who can ought, at least, scull with scull.

What monkey has the forehead of man, when the hair is combed back ?—The hair of the monkey cannot be combed back.

Where the height and breadth ; where the arching of the human forehead, as in man ?

Where, especially, the marking of the eyebrows, in the motion of which Le Brun has found the expression of all the passions, and in which, alone, so much more is still to be found ?

Where the free and prominent nose, where any similar descent to the mouth ?

Where the lips of man ; their shape, motion, and colour ?

Where the cheeks, where the projecting chin, where the neck ?—Where humanity ?

A new-born child, of the most savage nation, has all the characteristics of man. Let it be compared to a new-born orang outang, and, in the first, will certainly be discovered a much greater possibility of becoming an angel, than, in the second, of becoming a man.

## ADDITIONS.

## I.

THE most like man among the heads we have produced is, 4, orang outang, or jocko, the small man of the woods: and how unlike are these, the most like!

Brutal inferiority to man is especially to be sought—

*a* In the shortness of the forehead, which is far from having the beautiful proportions of the human; and, accurately speaking, is no forehead. A flat forehead is as great a solecism as it would be to say a horizontal perpendicular.

*b* In the want of, or in the concealing of, the white of the eye;

*c* In the proximity of the eyes, at least of the eye-holes, in the scull;

*d* In the nose, small above, flat below, and not prominent; which, accurately considered, and compared with the noses of other beasts, is as brutal, and unlike man, as nose can be;

*e* In the contracted height of the ears, which, on the human head, are generally parallel with the eyebrows and nose;

*f* In the descent from the nose to the mouth, which is, nearly, as long as the chin,

I

3



1



4



2



II

2



1





or the part which corresponds to the chin ; whereas, in man, it has, usually, only half the length of the chin ; more especially when we consider that this disproportionate space is, in reality, only apparent ; for the space which separates the nose and mouth is a highly brutal cleft, which is but a continuation of the nose, or what is analogous to the nose, and extends itself to the mouth. This is an extremely significant trait to a physiognomonical eye, and denotes the meanest of meanness ; as it is especially expressed in the profile, and half profile, of 1 and 3, and, also, in 2 ;

*g* In the simply arched form of the lips ;

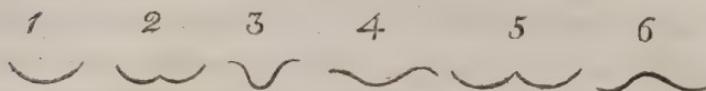
*h* In the make of the head, which, included between three right lines, approaches a triangle ;

Not to mention the hair and the neck.

It is said of this animal that his manners are melancholy, his gait grave, his motions measured, as it were ; his natural temper mild, and very different from that of other monkeys. He is not so impatient as the Barbary ape, nor so vicious as the baboon 1, nor so mischievous as long-tailed monkeys.

No species of monkey has the human lip, therefore how unlike to man ! Properly speaking, they have no lips.

The mouths of most monkeys have the following characteristics.



Of all these lines, only 1, and 6, have anything human; the remainder all are perfectly brutal, especially 2 and 5. I say anything human, and I have said too much. Accurately considered and compared, the middle line of each monkey mouth, when shaded according to its internal structure, is essentially distinct and heterogeneous from every middle line of the mouth of man.

One other remark of importance.

It is remarked of some men that they seem to be of the monkey race, but the more accurately they are considered and compared, the less we shall find of resemblance, particularly in the forehead; for those who are compared to monkeys have the freest, openest, foreheads, and are, in this most essential part, the least like to monkeys.—These men are generally very useful, active, addicted to order, expert in business, cunning, and are almost indispensable to society.

## SCULLS OF MONKEYS.

A PECULIAR form of a common scull of the monkey may be seen in No. II. of the plate annexed.

No scull of any beast, certainly, has so much of the human form as this.

Yet are the essential differences very remarkable, and, in my opinion, very important, in physiognomy.

One of the most remarkable is the smallness of the space between the two eye-holes.

The second is the flatness of the retreating forehead, especially as it is seen in profile. In the drawing it is flattering and too erect.

The third is the aperture of the nose, in the scull of man. This aperture has the outline of a heart inverted; but, in the monkey scull, the angle of the heart is downward, and the broad part above.

The fourth difference is in the descent from the forehead to the nose. The root, or insertion of the nose, in the human scull, is much nearer the forehead than in the scull of the monkey.

The fifth: the human jaw is, in proportion, much broader, and better provided with teeth, than that of the monkey, which, seen

in front, is too narrow; and, in profile, too pointed, and out arching.

The sixth; the chin of man is more projecting. The chin of the monkey is so far back that, if a man's scull and a monkey's be placed upon a table, resting on the chin, the latter can scarcely be perceived to have any.

I believe it may be received as a physiognomonical axiom, that the more chin the more man, so long as it bears a proportion to the nose. I speak not of fleshly, but bony, chins. Hence scarcely any beast, viewed in front, has chin. Hence the retreating chin and the retreating forehead generally accompany each other.

The seventh difference, particularly visible in profile, is the form and size of the back of the head. How much more lengthened and depressed than that of man is the monkey's! The angle formed by the back part of the under jaw and the line of the bottom of the head is nearly a right one. How different is the scull of man, in which the lower jaw-bone is almost horizontal with the lower protuberance, or the *apophysis occipitalis*, which protuberance the scull of the monkey has not!

“ Ce n'est donc qu'un animal ; et, malgré sa ressemblance avec l'homme, bien loin

d'être le second dans notre espèce, il n'est pas même le premier dans l'ordre des animaux, puisqu'il n'est pas le plus intelligent\*." And why not? Because he has so little forehead and brain; because, in essential things, he is essentially different from man.

\* He, therefore, is but beast; and, notwithstanding his resemblance to man, far from being the second to our species, he is not the first of the brutal class, since he is not the most intelligent of brutes.

## CONCLUSION.

WHOEVER would recognize the truth of physiognomy, and the profound wisdom of nature, in the formation of animals; and would wish, from experience, to be convinced she acts according to known laws, let him compare the profiles of all animals, and remark,

*a* The proportion of the mouth to the whole head,

*b* Of the eye to the mouth,

*c* And the proportion according to the middle line of the mouth,

*d* According to the form and obliquity, or curving of the mouth;

*e* The angle which this line generally considered forms with the mouth.

In man, for example, the eye, seen in profile, stands about six times as high above the mouth as the profile line of the mouth is broad.

This is nearly a right angle in the wisest and best of men. When most remote from a right angle, and so obtuse as to appear nearly a right line, brutality of the grossest kind is there manifest; as it also is when the proportion between the profile line of the mouth and an imaginary line, drawn from the mouth to the eye, is most distant from human proportion; which when true is as one to six.

## X.

## ON SCULLS.

How much may the anatomist see in the mere scull of man! How much more the physiognomist! And how much the most the anatomist who is a physiognomist!

I blush when I think how much I ought to know, and of how much I am ignorant, while writing on a part of the body of man which is so superior to all that science has yet discovered; to all belief, to all conception.

It must have been already remarked that I take the system of the bones as the great outline of man, the scull as the principal part of that system, and that I consider what is added almost as the colouring of this drawing; that I pay more attention to the form and arching of the scull, as far as I am acquainted with it, than all my predecessors; and that I have considered this most firm, least changeable, and far best defined part of the human body as the foundation of the science of physiognomy.

I shall therefore be permitted to enlarge further on this member of the human body.

I confess I scarcely know where to begin, where to end ; what to say, or what to omit.

I think it advisable to premise a few words concerning the generation and formation of human bones.

The whole of the human foetus is at first supposed to be only a soft mucilaginous substance, homogeneous in all its parts, and that the bones themselves are but a kind of coagulated fluid which, afterward, becomes membranous, then cartilaginous, and, at last, hard bone.

As this viscous congelation, originally so transparent and tender, increases, it becomes thicker, and more opaque, and a dark point makes its appearance different from the cartilage, and of the nature of bone, but not yet perfectly hard. This point may be called the kernel of the future bone ; the centre, round which the ossification extended.

We must, however, consider the coagulation attached to the cartilage as a mass without shape, and only with a proper propensity for assuming its future form. In its earliest, tenderest state, the traces of it are expressed upon the cartilage though very imperfectly.

With respect to the bony kernels, we find

differences which seem to determine the forms of the future bones. The simple and smaller bones have each only one kernel, but, in the more gross, thick, and angular, there are several, in different parts of the original cartilage, and it must be remarked that the number of the joining bones is equivalent to the number of the kernels.

In the bones of the scull, the round kernel first is apparent, in the centre of each piece; and the ossification extends itself, like radii from the centre, in filaments, which increase in length, thickness, and solidity; and are interwoven with each other, like net-work. Hence these delicate, indented futures of the skull, when its various parts are, at length, joined.

We have hitherto only spoken of the first stage of ossification. The second begins about the fourth or fifth month, when the bones, together with the rest of the parts, are more perfectly formed, and, in the progress of ossification, include the whole cartilage, according to the more or less life of the creature, and the original different impulse and power of motion, in the being.

Agreeable to their original formation, through each succeeding period of age, they will continue to increase in thickness and hardness.

But on this subject anatomists disagree.—So let them: future physiognomists may consider this more at large. I retreat from contest, and will travel in the high road of certainty, and confine myself to what is visible.

Thus much is certain, that the activity of the muscles, vessels, and other parts which surround the bones, contribute much to their formation, and gradual increase in hardness.

The remains of the cartilaginous, in the young bones, will, in the sixth and seventh month, decrease in quantity, harden, and whiten, as the bony parts approach perfection. Some bones obtain a certain degree of firmness in much less time than others; as, for example, the scull-bones, and the small bones within the ear. Not only whole bones, but parts of a single bone, are of various degrees of hardness. They will be hardest at the place where the kernel of ossification began, and the parts adjacent, and the rigidity increases more slowly and insensibly the harder the bones are, and the older the man is. What was cartilage will become bone: parts that were separate will grow together, and the whole bones be deprived of moisture.

Anatomists divide the form into the natu-

tal or essential, which is generally the same, in all bones, in the human body, how different soever it may be to other bodies, and into the accidental, which is subject to various changes, in the same individual, according to the influence of external objects, or, especially, of the gradations of age.

The first is founded in the universality of the nature of the parents, the uniformity of the semen, and the circumstances which naturally and invariably attend propagation; whence it happens that man generates man, and beast beast.

Anatomists consider only the designation of the bones individually; on this, at least, is grounded the agreement of what they call the essential form, in distinct subjects. This therefore only speaks to the agreement of human countenances so far as they each have two eyes, one nose, one mouth, and other features thus or thus disposed.

This natural formation is certainly as different as human countenances afterward are; which difference is the work of nature, the original destination of the Lord and Creator of all things.

The physiognomist distinguishes between original form and deviations.

Inexplicable, singularly true, pure, pre-

destination ! Each bone hath its original form, its individual capacity of form ; it may, it does, continually alter, but it never acquires the peculiar form of another bone, which was originally different. The accidental changes of bones, however great, or different from the original form, are yet ever governed by the nature of this original, individual form ; nor can any power of pressure ever so change the original form but that, if compared to another system of bones, that has suffered an equal pressure, it will be perfectly distinct. As little as the Ethiopian can change his skin, or the leopard his spots, whatever be the changes to which they may be subject, as little can the original form of any bone be changed into the original form of any other bone.

Vessels every where penetrate the bones, supplying them with juices and marrow. The younger the bone is the more are there of these vessels, consequently the more porous and flexible are the bones ; and the reverse.

The period when such or such changes take place in the bones cannot easily be defined ; it differs according to the nature of men and accidental circumstances.

The age of the foetus may be tolerably

well determined by the bones, except that the older the body the more difficult is the determination.

Large and long and multiform bones, in order to facilitate their ossification and growth, at first, consist of several pieces, the smaller of which are called supplemental. The bone remains imperfect till these become incorporated; hence their possible distortion in children, by the rickets, and other diseases.

## B.

SUGGESTIONS TO THE PHYSIOGNOMIST  
CONCERNING THE SCULL.

THE scientific physiognomist ought to direct his attention to this distortion of the bones, especially those of the head. He ought to learn accurately to remark, compare, and define the first form of children, and the numerous relative deviations. He ought to have attained that precision that should enable him to say, at beholding the head of a new-born infant, of half a year, a year, or two years old, "Such and such will be the form of the system of the bones, under such and such limitations," and on viewing the scull at ten, twelve, twenty, or twenty-four years of age, "Such or such was the form, eight, ten, or twenty years ago; and such or such will be the form, eight, ten, or twenty years hence, violence excepted." He ought to be able to see the youth in the boy, and the man in the youth; and, on the reverse, the youth in the man, the boy in the youth, the infant in the boy, and, lastly, the embryo in its proper individual form.

He ought?—He shall! And then, Oh physiognomy shalt thou first stand unshaken;

then first shalt thou stand deep rooted in nature, like a tree on which the birds of heaven build, and under whose shadow wise and good men repose,—or adore! At present thou art but a grain of mustard seed, in the hand, either observed or cast away.

Let us, oh! ye who adore that wisdom which has framed all things, contemplate, a moment longer, the human scull.

There are, in the bare scull of man, the same varieties as are to be found in the whole external form of the living man.

As the infinite varieties of the external form of man is one of the indestructible pillars of physiognomy, no less so, in my opinion, must the infinite varieties of the scull itself be. What I have hereafter to remark will, in part, shew that we ought particularly to begin by that, if, instead of a subject of curiosity or amusement, we would wish to make the science of physiognomy universally useful.

I shall shew that from the structure, form, outline, and properties of the bones, not all, indeed, but much, may be discovered, and probably more than from all the other parts.

## C.

## OBJECTION AND ANSWER.

## 1.

WHAT answer shall I make to that objection with which a certain anti-physiognomist has made himself so merry ?

“ In the catacombs, near Rome,” affirms he, “ a number of skeletons were found, which were supposed to be the relics of saints, and, as such, were honoured. After some time, several learned men began to doubt whether these had really been the sepulchres of the first christians and martyrs, and even to suspect that malefactors and banditti might have been buried there. The piety of the faithful was, thus, much puzzled ; but, if the science of physiognomy be so certain, they might have removed all their doubts by sending for Lavater, who, with very little trouble, by merely examining and touching them, might have distinguished the bones of the saints from the bones of the banditti, and thus have restored the true relics to their just and original pre-eminence.”

“ The conceit is whimsical enough,” answers a cold phlegmatic friend of physiog-

nomy; “but, having tired ourselves with laughing, let us examine what would have been the consequence had this story been fact. According to our opinion, the physiognomist would have remarked great differences, in a number of bones, particularly in the sculls, which, to the ignorant, would have appeared perfectly similar; and, having classed his heads, and shewn their immediate gradations, and the contrast of the two extremes, we may presume, the attentive spectator would have been inclined to pay some respect to his conjectures on the qualities, and activity, of brain, which each formerly contained.

“ Beside, when we reflect how certain it is that many malefactors have been possessed of extraordinary abilities and energy, and how uncertain it is whether many of the saints, who are honoured with red letter days in the kalendar, ever possessed such qualities, we find the question so intricate that we should be inclined to pardon the poor physiognomist, were he to refuse an answer, and leave the decision to the great infallible Judge.”

## 2.

## FURTHER REPLY.

THIS answer is good, but insufficient. Let us endeavour further to investigate the question.

Who ever yet pretended absolutely to distinguish saints from banditti, by inspecting only the scull?

To me it appears that justice requires we should, in all our decisions concerning books, men, and opinions, judge each according to their pretensions, and not ascribe pretensions which have not been made to any man.

I have heard of no physiognomist who has had, and am certain that I myself never have had, any such presumption.

Notwithstanding which, I maintain, as a truth most demonstrable, that, by the mere form, proportion, hardness, or weakness of the scull, the strength or weakness of the general character may be known, with the greatest certainty.

But, as has been often repeated, strength and weakness is neither virtue nor vice, saint nor malefactor.

Power, like riches, may be employed to

the advantage or detriment of society ; as the same wealth may be in the possession of a saint or a demon : and, as it is with wealth, or arbitrary positive power, so is it with natural, innate power. As in a hundred rich men there are ninety-nine who are no saints, so will there scarcely be one saint among a hundred men born with this power.

When, therefore, we remark, in a scull, great, original, and percussive power, we cannot, indeed, say this man was a malefactor, but we may affirm there was this excess of power, which, if it were not qualified, and tempered, during life, there is the highest probability it would have been agitated by the spirit of conquest, would have become a general, a conqueror ; a Cæsar, or a Cartouch. Under certain circumstances, he would, probably, have acted in a certain manner, and his actions would have varied according to the variation of circumstances ; but he would always have acted with ardour, tempestuously ; always as a ruler and a conqueror.

Thus, also, we may affirm of certain other sculls, which, in their whole structure and form, discover tenderness, and a resemblance to parchment, that they denote weakness ; a

mere capability, perceptive, without percussive, without creative power. Therefore, under certain circumstances, such people would have acted weakly. They would not have had the native power of withstanding this or that temptation, of engaging in this or that enterprise. In the fashionable world, they would have acted the fop, the libertine in a more confined circle, and the enthusiastic saint in a convent.

Oh how differently may the same power, the same sensibility, the same capacity, act, feel, and conceive, under different circumstances!

And hence we may, in part, comprehend the possibility of predestination and liberty, in one and the same subject.

Take a man of the commonest understanding to a charnel house, and make him attentive to the differences of sculls. In a short time he will either perceive of himself, or understand when told, here is strength, there weakness; here obstinacy, and there indecision.

If shewn the baldhead of Cæsar, as painted by Rubens or Titian, or that of Michael Angelo, what man would be dull enough not to discover that impulsive power, that strong rocky sense, by which they were

peculiarly characterised ; and that more ardour, more action, must be expected than from a smooth, round, flat head ?

How characteristic is the scull of Charles XII.! How different from the scull of his biographer Voltaire! Compare the scull of Judas with the scull of Christ, after Holbein, discarding the muscular parts, and, I doubt, if asked which was the wicked betrayer, which the innocent betrayed, whether any one would hesitate.

I will acknowledge that when two determinate heads are presented to us, with such striking differences, and the one of which is known to be that of a malefactor, the other that of a saint, it is infinitely more easy to decide ; nor should he who can distinguish between them, therefore, affirm he can distinguish the sculls of saints from the sculls of malefactors.

To conclude ; who is unacquainted with the anecdote in Herodotus, that it was possible, many years afterward, on the field of battle, to distinguish the sculls of the effeminate Medes from those of the manly Persians? I think I have heard the same remark made of the Swiss and the Burgundians. This at least proves it is granted that we may perceive, in the scull only, a difference of strength, and manners, as well as of nations.

## D.

OF THE DIFFERENCE OF SCULLS AS THEY  
RELATE TO SEX, AND PARTICULARLY,  
TO NATIONS,

M. FISCHER has published an essay on the difference of bones, as they relate to sex, and, particularly, to nations, which is well deserving of attention. The following are some thoughts on the subject, concerning which nothing will be expected from me, but very much from M. Kamper.

Consideration and comparison of the external and internal make of the body, in male and female, teaches us that the one is destined for labour and strength, and the other for beauty and propagation. The bones, particularly, denote masculine strength in the former, and, so far as the stronger and the prominent are more easy to describe than the less prominent and the weaker, so far is the male skeleton, and scull, the easiest to define.

The general structure of the bones, in the male, and of the scull, in particular, is, evidently, of stronger formation than in the female. The body of the male increases,

from the hip to the shoulder, in breadth and thickness: hence the broad shoulders, and square form, of the strong; whereas the female skeleton gradually grows thinner and weaker, from the hip, upward, and, by degrees, appears as if it were rounded.

Even single bones in the female are more tender, smooth, and round; have fewer sharp edges, cutting and prominent corners.

We may here, properly, cite the remark of Santorinus, concerning the difference of sculls, as they relate to sex. “The aperture of the mouth, the palate, and, in general, the parts which form the voice, are less in the female; and the more small and round chin, consequently the under part of the mouth correspond.”

The round or angular form of the scull may be very powerfully, and essentially, turned to the advantage of the physiognomist, and become a source of innumerable individual judgments. Of this the whole work abounds with proofs and examples.

No man is perfectly like another, either in external construction, or internal parts, whether great or small, or in the system of the bones. This difference I find, not only between different nations, but between persons of the nearest kindred; but not so great

between these, and between persons of the same nation, as between nations remote from each other, whose manners and food are very different. The more confidently men converse with, the more they resemble each other, as well in the formation of the parts of the body, as in language, manners, and food ; that is, so far as the formation of the body can be influenced by external accidents. Those nations, in a certain degree, will resemble each other that have commercial intercourse ; they being acted upon by the effects of climate, imitation, and habit, which have so great an influence in forming the body and mind ; that is to say the visible and invisible powers of man ; although national character still remains, and which character, in reality, is much easier to remark than to describe.

We shall leave more extensive enquiries and observations, concerning this subject, to some such person as Kamper, and refrain, as becomes us ; not having obtained sufficient knowledge of the subject to make remarks of our own, of sufficient importance.

Differences, with respect to strength, firmness, structure, and proportion of the parts, are, certainly, visible in all the bones of the skeletons of different nations ; but most in

the formation of the countenance, which, every where, contains the peculiar expression of nature; of the mind.

The scull of a Dutchman, for example, is in general rounder, with broader bones, curved and arched in all its parts, and with the sides less flat, and compressed.

A Calmuc scull will be more rude and gross; flat on the top, prominent at the sides; the parts firm and compressed, the face broad and flat.

The scull of the Ethiopian steep, suddenly elevated; as suddenly small, sharp, above the eyes; beneath, strongly projecting; circular, and high behind.

In proportion as the forehead of the Calmuc is flat and low, that of the Ethiopian is high and narrow; while the back part of an European head has a much more protuberant arch, and spherical form, behind, than that of a Negro.

## ADDITIONS.

## I.

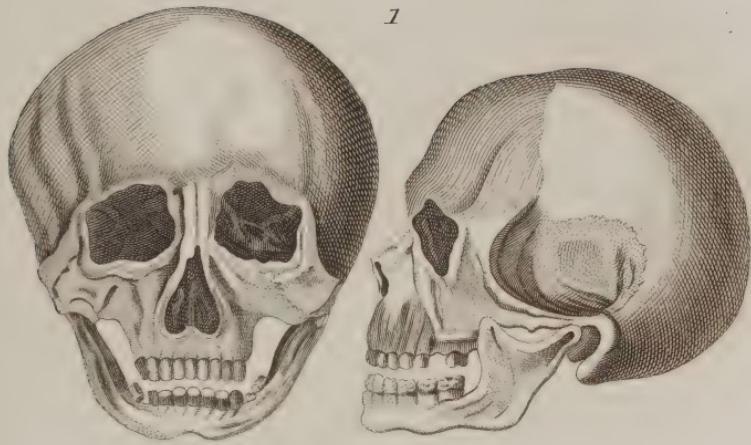
THE two following plates represent the sculls of different nations:

1 Is the scull of a German, with all the marks of an European head.—Is very distinct from 2, 3 and 4. The hind part contains the thicker half, the fore part the thinner. The forehead is better arched ; neither too steep nor too round. The person to whom it belonged was neither stupid nor a man of genius ; but a cold, considerate, industrious, character.

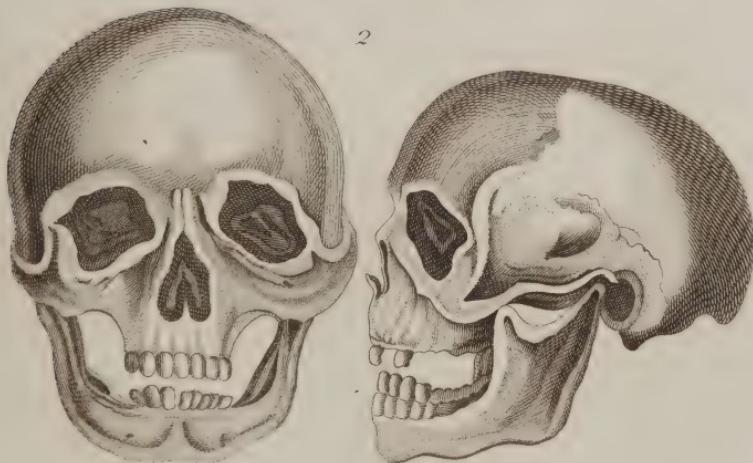
3 Is an East Indian scull, very distinct from the European ; first, by the pointed arching of the top ; next, by the short back part ; and, lastly, the uncommonly strong bones of the jaw, as well as of the whole countenance. It is indubitable that this scull is formed for more rude and sensible, and less delicate and spiritual enjoyment than the former.

2 An African, different from the two former in the narrowness of the back of the head, and the breadth of its basis, which consists of a very strong bone : by the short bone of the nose, the projecting cavity for

1



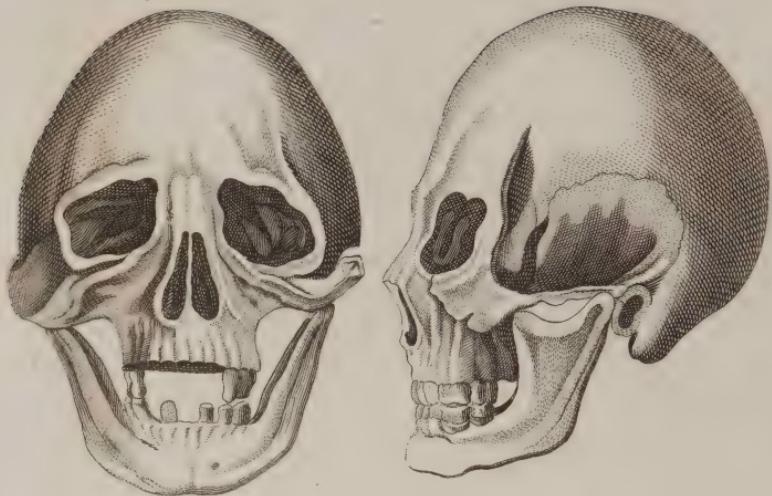
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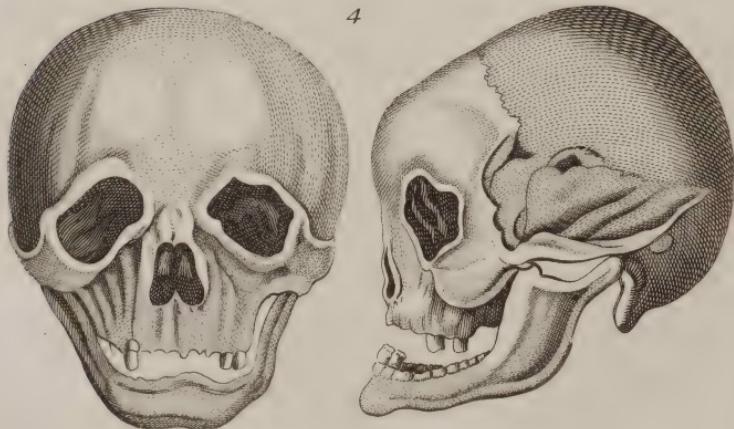




3



4



the teeth, which occasion the short flat nose, and thick prominent lips of these people. I, particularly, remark the disproportion of the forehead, to the other parts of the profile. The arching of the forehead, considered separately, is by no means so stupid as the other parts evidently appear to be.

#### 4 Of a wandering, or Calmuc, Tartar.—

This forehead, with respect to lowness, but not position, resembles the forehead of a monkey. The cavities for the eyes are deep, the nose bone short and flat, so that it scarcely projects further than the bones beneath, therefore the chin is the more prominent, which, however, consists of a considerably weak bone, and occasions the whole countenance to have an unpleasing, concave outline; whereas, the profiles of the other three countenances are convex. The low forehead and deep sunk eye of the ape have been remarked to denote cowardice, and rapine. Receive it, reader, as a truth, proved by a thousand experiments, that all general concavities of profile, that is to say, concavities of form, betoken weak powers of mind, which endeavour, as all natural weaknesses do, to supply and conceal their deficiencies by the strength of cunning.

## II.

WE shall now consider the third plate.  
This contains 5 sculls, copied from Vesalius. *a)*

I searched the best anatomical authors, and enquired of the best read physicians, of Gessner and Haller, whether no anatomist had endeavoured to investigate the differences of the scull, according to the differences of the mind, or to define the relations of the outlines. The only answer I could obtain was a quotation from Vesalius, with an engraving of five different heads, which I have copied, and which are here well deserving of a place. *b)*

3 Is, according to him, the only natural form of the scull, which is that of an oblong spheroid, compressed at the sides, and prominent before and behind.

I dare not affirm this to be the only natural form, since many others might be drawn, of the best made men, the outlines of which are much more beautiful, more proportionate, and more significant, than this. If, for example, the upper part of the forehead retreated a little more, and were the top



2



1



3



5



4



and back of the scull somewhat more raised and arched, it would be much more perfect; though, as it is, it exhibits a very intelligent thinking character.

Vesalius distinguishes various defective forms of the scull.

Of scull 4 he says—"The first deviation from nature is where the arching in front is defective."

This flattened round outline of the forehead bone, or *os coronale*, would produce heaviness of understanding.

" 2 The second deviation is where the projecting forward is defective."—The back of the head is still more unnatural. Were the *os coronale* compressed near the insertion of the nose, were it sharper, and less round, it would be less unnatural.

" 1 The third deviation is where the prominence, both before and behind, is wanting." This was, certainly, in every respect, an idiot born, as the teeth also shew, especially the relation of the upper teeth to the chin.

" 5 The fourth deviation is where the two projections are on the sides of the scull, though transversely."—Were this forehead in profile entirely perpendicular, and did it not sink at the bottom, it would not be stu-

pid. Stupidity is occasioned by the angle which is formed by the forehead and the bone of the nose.

There are many other very unnatural forms, as, for example, those sculls which are round, or perpendicular in profile, those which sink inward in the front, and those which are too much sunken, or too much raised at the top. c)



*Vol. II. p. 229.*



## REMARKS.

*a* VESALIUS—I particularly recommend the study of his countenance, here annexed, to the physiognomist. How seldom do we meet such firm, decisive, precision; such penetrating eyes; a nose like this, which, considered abstractedly, so denotes ripe, masculine, understanding, or rather a sound mind! Whenever I view this face, I feel anew how peculiar is the pleasure of contemplating a great man, or even the image of a great man. Can there be a more sublime, more godlike enjoyment, than that of understanding a noble human countenance?

*b* Caspar Bauhin has copied these five kinds of sculls, in his *Theatrum Anatomicum*; but the form which he has given as the most perfect is, probably through the unskilfulness of the designer, as imperfect and unnatural, as any one of the four can be; for, not to mention other defects, it is not only quite flat at the top but this unnatural flatness, also, is increased by a slight indenting. I must remark, that, in general, most anatomists and designers have but a small perception of these so remarkable, and so infinitely important, varieties of the scull.

*c* Verum Galenus alibi hanc figuram ex-

cogitari quidem, non autem in rerum natura consistere posse affirmat; quamvis interim Venetiis puer multis partibus deformis, ex admodum amens, hac figura hodie conspicatur. Imo, apud Bononienses mendicus obambulat, cui caput quadratum, sed latius paullo quam longius contigit. Præterea Genuæ puellus annos natus forte tres a mendica ostiatim circumlatus est, paullo post in nobilissima Belgarum Brabantia ab his trionibus fuit propositus, cuius caput in utrumque latus protuberans duobus virorum capitibus grandius exstitit.

Genuensium, (says our author further) et magis adhuc Græcorum & Turcarum capita globi fere imaginem exprimunt, ad hanc quoque (quam illorum non pauci elegantem & capitis quibus varie utuntur, tegumentis accommodam censem) obstetricibus non nunquam magna matrum solicitudine opem ferentibus. Germani vero compresso plerumque occipitio & lato capite spectantur, quod pueri in cunis dorso semper incumbant. Belgis oblongiora cæteris propemodum reservantur permanentve capita, quod matres suos puerulos fasciis involutos in latere & temporibus potissimum dormire sinant.

I am well convinced that violent bearings down, pressures, and positions, may affect the form of the head, and the understanding, of the child; but I am equally well con-

vinced that the inevitable pressure sustained in the birth does not injure the original form of the head. Nature assists herself, repairs the injury, and, by her labours from the internal to the external, restores order. How much must the feeble nose suffer in birth, yet is it repaired by the internal power of nature. If a cartilage so yielding, and which must suffer so much, can restore itself, how much must the scull suffer before it shall be unable to recover its form, by its own firmness, elasticity, and internal power of life? How many blows and accidents must many children endure, without injury, at least to the form of their forehead? Not but many schoolmasters and fathers will heavily have to answer for the stupidity of children, which has been the consequence of blows.

Our author also remarks—

*Quod non naturales vocatæ capitis effigies etiam in egregie prudentibus (quandoquidem scilicet cerebrum nulla propria admodum indigeat figura) interdum spectentur; etiamsi tales calvariæ, ac potissimum suturærum specie, a naturali forma differentes, nobis in cœmiteriis perquam raro sese offerant, ut profecto subinde forsitan occurrerent, si Alpium, quæ Italiam spectant, accollarum cœmiteria scrutaremur, quum illos homines non dictis modo capitis figuris, sed longe etiam magis discrepantibus, deformes esse audiam.*

## E.

## OF THE SCULLS OF CHILDREN.

THE head, or scull, of a child, drawn upon paper, without additional circumstance, will be generally known, and seldom confounded with the head of an adult. But, to keep them distinct, it is necessary the painter should not be too hasty and incorrect in his observations of what is peculiar, or so frequently generalize the particular, which is the eternal error of painters, and of so many pretended physiognomists.

Notwithstanding individual variety, there are certain constant signs, proper to the head of a child, which as much consist in the combination and form of the whole as in the single parts.

It is well known that the head is larger, in proportion to the rest of the body, the younger the person is; and it seems to me, from comparing the sculls of the embryo, the child, and the man, that the part of the scull which contains the brain is proportionately larger than the parts that compose the jaw and the countenance. Hence it happens that the forehead, in children, especially the upper part, is generally so promi-

nent. The bones of the upper and under jaw, with the teeth they contain, are later in their growth, and more slowly attain perfect formation. The under part of the head generally increases more than the upper, till it has attained full growth. Several processes of the bones, as the *processus mamillares*, which lie behind and under the ears, form themselves after the birth; as in a great measure also do various hidden sinusses, or cavities, in these bones. The quill-form of these bones, with their various points, ends, and protuberances, and the numerous muscles which are annexed to them, and continually in action, make the greater increase, and change, more possible and easy than can happen in the spherical bony covering of the brain, when once the sutures are entirely become solid.

This unequal growth, of the two principal parts of the scull, must necessarily produce an essential difference in the whole; without enumerating the obtuse extremities, the edges, sharp corners, and single protuberances, which are chiefly occasioned by the action of the muscles.

As the man grows, the countenance below the forehead becomes more protuberant; and, as the sides of the face, that is to say, the temple bones, which also are slow in com-

ing to perfection, continually remove further from each other, the scull gradually loses that pear form which it appears to me to have had in embryo.

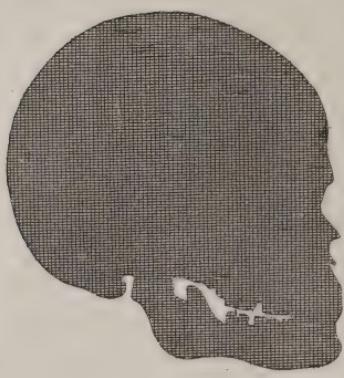
The *sinus frontales* first form themselves after birth. The prominence at the bottom of the forehead, between the eyebrows, is likewise wanting in children; the forehead joins the nose without any remarkable curve.

This latter circumstance may, also, be observed in some grown persons, when the *sinus frontales* are either wanting or very small; for these cavities are found very different in different subjects.

The nose alters exceedingly, during growth; but I am unable to explain in what manner the bones contribute to this alteration, it being chiefly cartilaginous. Accurately to determine this, many experiments on the heads and sculls of children, and grown persons, would be necessary; or, rather, if we could compare the same head with itself, at different ages, which might be done by the means of shades, such gradations of the head or heads would be of great utility to the physiognomist.



2



1



3



*ADDITIONS.*

LET us once more produce some sculls, in order to elucidate what has been said, and still more to confirm the not enough acknowledged truth, that the study of sculls is the only certain foundation of physiognomy.

## I.

THREE mere shades of men's sculls.—Laugh or laugh not.—Facts are produced. They must be controverted by fact; every thing but fact is unworthy of the wise, contemptible to the lover of truth, and not to be endured by unprejudiced reason. Here is no complexion, feature, or motion; yet how speaking are these three sculls, solely from the difference of the outlines.

I here from abstracted, absolutely certain, experience, pronounce the following sentence.

1 The most delicate, and weakest; manifestly female, and must by nature have had a taste for the minute, the neat, and the punctilious; a spirit of restlessness and avarice; was friend or enemy, as it might happen—Was sagacious in trifles.

2 Is not so weak, though still tender: not so narrow minded.

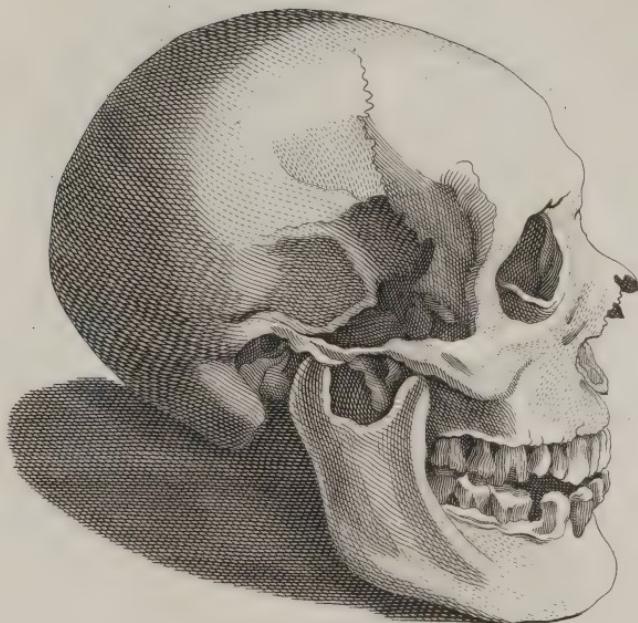
3 Is masculine: the female scull seldom has such *sinus frontales*; it may be said never. It is the most open, candid, intelligent of the three; without being a genius of the first or second order.

## II.

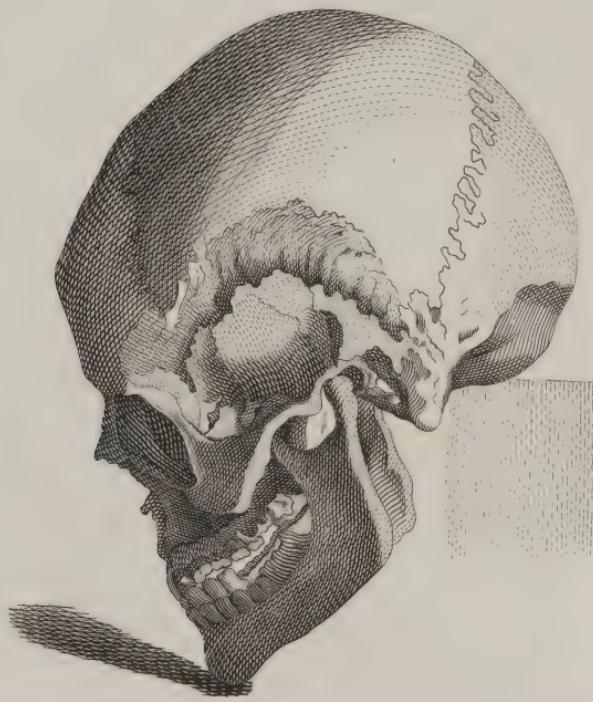
THE perpendicularity of the profile 1, at least compared with 2, taken on the whole, appears to me to express a want of wit and sensibility; but the chin, and the angle which the nose forms with the forehead, compensate this defect. Pertinacity, without extraordinary power, is evident to every observer, in the outline from the insertion of the nose to the top of the scull.

2 Very different from 1. The first plan of a long arched nose. How strong are the cavities of the retreating forehead! How long and gross is the under part of the head! How little of the delicate, the compressed, the compact! What an empty unfeeling being! Craft, malice, and stupidity.

2.

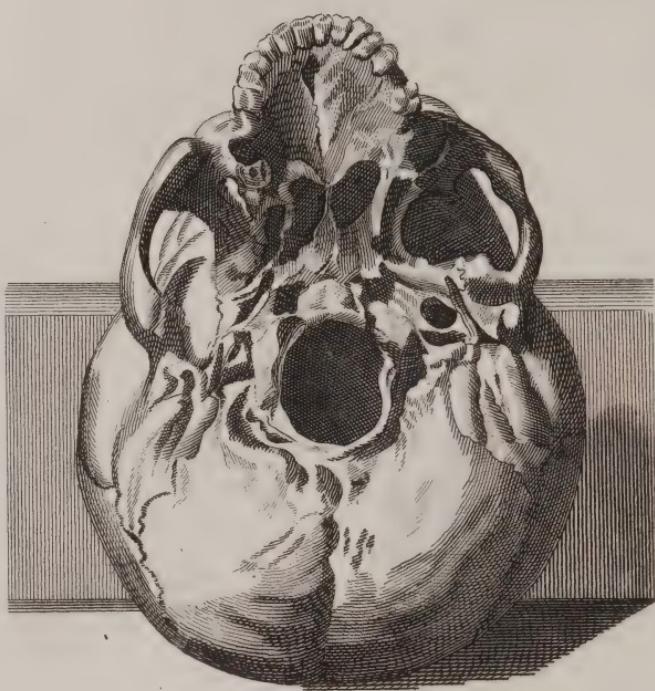






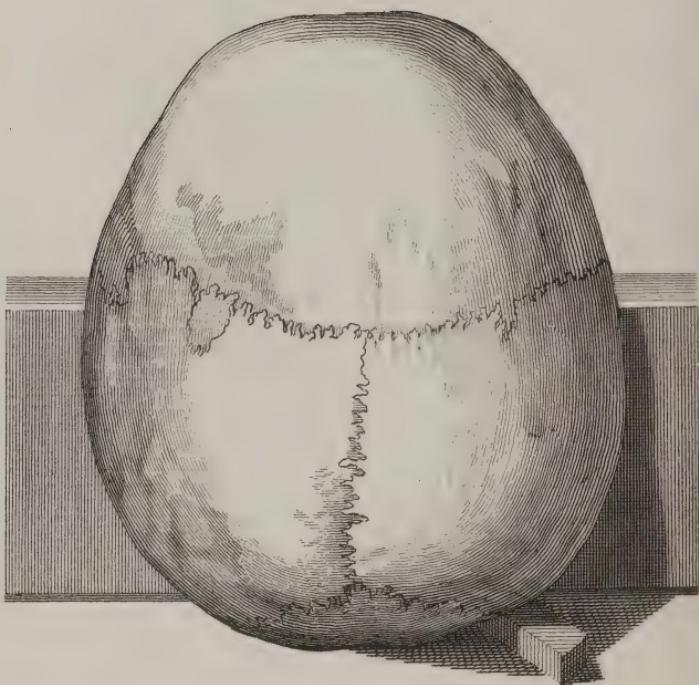








2



## III.

To promote and render physiognomonical knowledge more precise, the human scull ought to be contemplated in every position, and, especially, as delineated in the annexed plates.

The form, size, and proportion of the whole; the more or less oval; its relative height and breadth; ought each to be remarked. The present scull, viewed in this position, appertains to the long, and, when viewed in front, to the short, class; and the space to the Sutura Coronalis is large.

The arching in front should next be remarked, and its prominence; it being of great, yet of easily defined, significance.

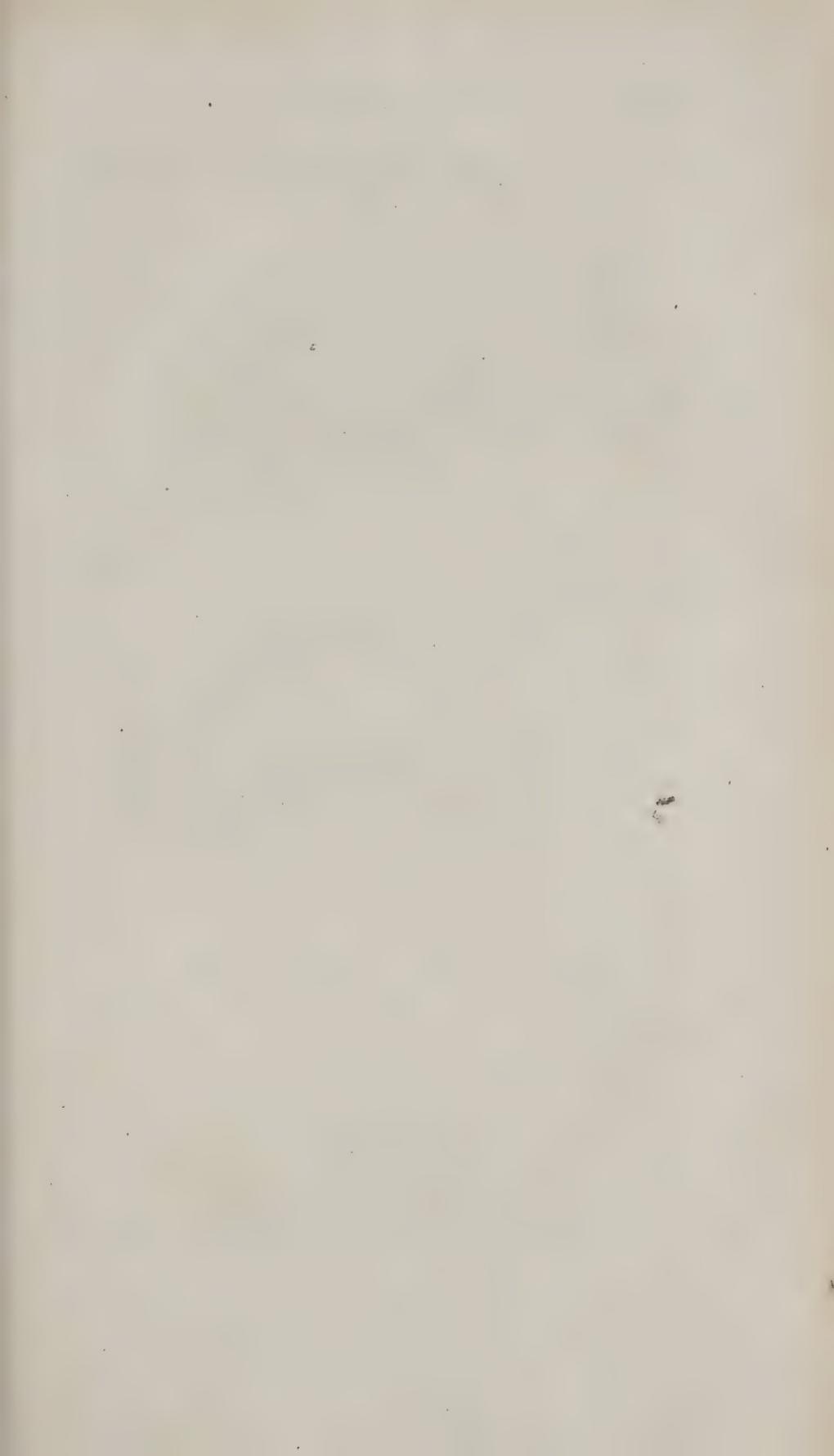
In the scull here produced, the arching, according, at least, to the drawing, is very uncommon. How much more of power, penetration, and character would it have, were the curve more pure or accurate!

The three sutures should, in the third place, be remarked; their general arching, and, particularly, their smaller configuration. I am unable to speak with precision on this subject, though I well know that nature, like an excellent writer, is accurate in her minutest parts.

We should, fourthly, notice the under part, forming an arch, in this position ; especially the indenting flatness, or concavity, near the point on which it rests.

- a) In scull 1, the curve formed by the teeth should be observed ; and, from the pointed, or flat, we may deduce weakness, or power.
- b) The acuteness, or obtuseness, of the upper jaw should be remarked.
- c) The form and size of the aperture.
- d) The strength of the bone *os occipitis capitula*.
- e) The *processus mamillares*.
- f) Particularly, the rigidness of the whole *os occipitis* \*.

\* The letters *a*, *b*, *c*, &c. which are found in the German, are only signs corresponding to firstly, secondly, &c. T.





## IV.

How different are foreheads, when viewed from above downward ; and how expressive may these differences be !

I imagine nature cannot speak more decisively, in the scull, alone, or in any part of the scull, than she does here.

Whoever, in these foreheads, does not obtain hints for new discoveries, may be a good, a worthy, a useful and friendly man, but no physiognomist.—Is it necessary that all men should be physiognomists ?

The first outline is that, not of a stupid, but of a man of very ordinary capacity.

The second of a very intelligent man.

The third is after a bust, in plaster, of Locke.

## V.

THE more we consider the human body, and the more we vary its position, to examine its outlines, the more shall we discover of the character of the mind by which it is inhabited, and of assignable, and precise, tokens of its power and activity.

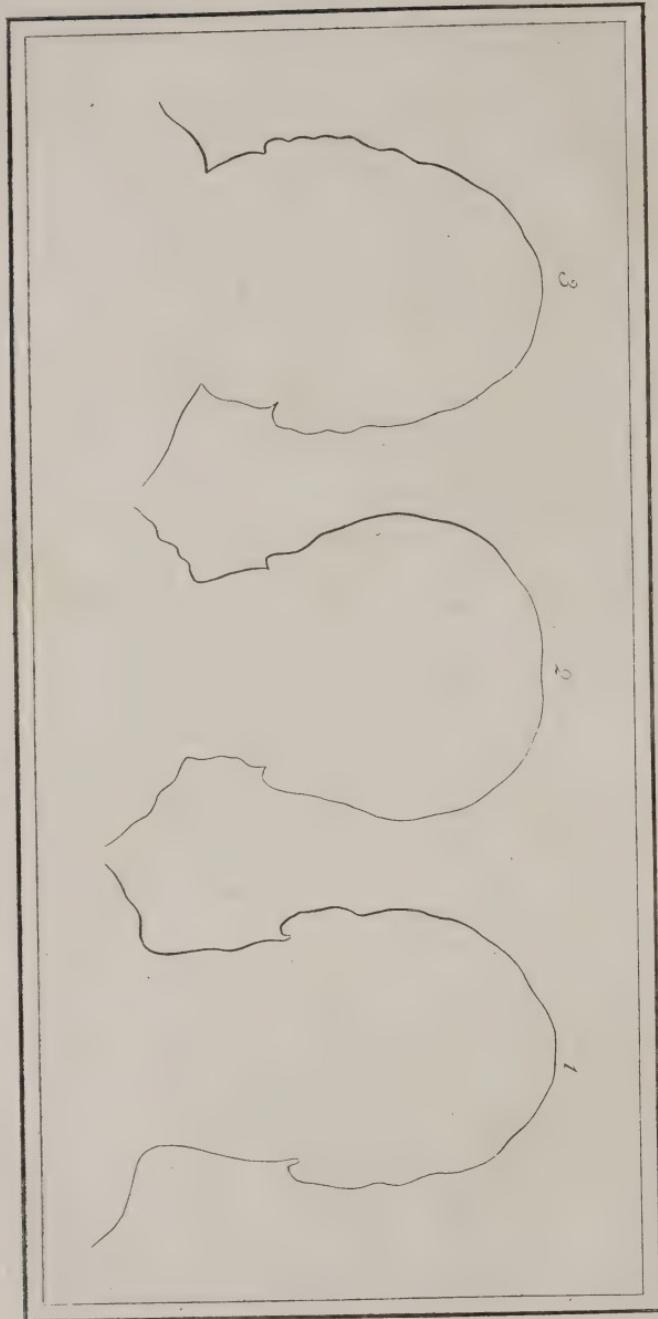
I am of opinion that man, considered under every aspect, even though but in shade, from head to foot, before, behind, in profile, half profile, quarter profile, will afford opportunities of making the most new and important discoveries of the all significance of the human body.

I hold it to be the simplest way to take the shades of heads of persons whose characters I know, rather than to consider those known to me only physiognomically; and whose characters, likewise, were remarkably different.

I chose, therefore, three bare heads, of very different capacities, and found the difference of their outlines great indeed.

The first is rather a very industrious, than a very quick acting man; of a calm, noble, compassionate character; firm, simple, profound; whose reason can with difficulty be





imposed upon: in wit inexhaustible; not brilliant, but therefore the deeper: weaker of memory.

The second is the head of poetry, of genius; but calm reason, and, probably, also precision of understanding, and penetration, are wanting\*.

The third is, in every respect, completely stupid. The compressed sides, the short neck, the egg formed, pointed head, are strikingly remarkable.

I have observed that the bare head which is circular, when seen behind, is the best; the flat denotes mediocrity, often weakness; and the gradually pointed, or conical, folly.

\* By understanding, I mean the capacity of perceiving and defining the signs of things, and what are, or what are not, their adjuncts.

By reason, the capacity of perceiving and defining the things themselves, and what are, or are not, their adjuncts.

## XI.

ESSAY, BY A LATE LEARNED MAN OF OLDENBURG\*, ON PHYSIOGNOMY, INTERSPERSED WITH SHORT REMARKS, BY THE AUTHOR.

"I AM as clearly convinced of the truth of physiognomy as Lavater, and of the all-significance of each limb and feature. True it is that the mind may be read in the lineaments of the body, and its motions in the features, and their shades †.

"Connection and harmony, cause and effect, exist through all nature; therefore, between the external and internal of man. Our form is influenced by our parents, by the earth on which we walk, the sun that warms us with its rays, the food that assimilates itself with our substance, the incidents that determine the fortunes of our lives: these all modify, repair, and chissel forth the body, and the marks of the tool are apparent both in body and mind. Each arching,

\* M. Sturtz.

† Es ist wahr dass sich der umriss der seele in den wölbungen ihres schleyers bildet, und ihre bewegung in den falten ihres kleides. Literally—It is true that the outline of the soul forms itself in the arching of its veil, and its motion in the folds of its garment.

each sinuosity of the external, adapts itself to the individuality of the internal. It is adherent, and pliable, like wet drapery. Were the nose but little altered, Cæsar would not be the Cæsar with whom we are acquainted.

“ When the soul is in motion, it shines through the body as the moon through the ghosts of Ossian ; each passion throughout the human race has ever the same language.”—(From east to west envy no where looks with the satisfied air of magnanimity ; nor will discontent appear like patience. Wherever patience is, there is it expressed by the same signs ; as likewise are anger, envy, and every other passion.)—“ Philoctetes certainly expresses not the sensation of pain like a scourged slave. The angels of Raphael must smile more nobly than the angels of Rembrandt ; but joy and pain still have each their peculiar expression, they act according to peculiar laws upon peculiar muscles and nerves, however various may be the shades of their expression ; and the oftener the passion is repeated, or set in motion, the more it becomes a propensity, a favourite habit ; the deeper will be the furrows it ploughs.

“ But inclination, capacity, modes and gradations of capacity, talents, and an abi-

lity for business lie much more concealed.”—(Very true, but having discovered the signs of these, how much of what cannot be mistaken shall we meet with in every object we observe !)—“ A good observer will discover the wrathful, the voluptuous, the proud, the discontented, the malignant, the benevolent, and the compassionate, with little difficulty.”—(Most true !)—But the philosopher, the poet, the artist, and their various partitions of genius, he will be unable to determine with equal accuracy. And it will be still more difficult to assign the feature or trait in which the token of each quality is seated; whether understanding be in the eye-bone, wit in the chin, and poetical genius in the mouth.”—(Yet I hope, I believe, nay, I know, that the present century shall render this possible. The penetrating author of this essay would not only have found it possible, but would have performed it himself, had he only set apart a single day to compare and examine a well-arranged collection of characters, either in nature, or well-painted portraits.)—“ Our attention is always excited whenever we meet with a remarkable man, and we all are more or less empirical physiognomists. We perceive in the aspect, the mien, the smile, the mechanism of the forehead, sometimes malice,

sometimes wit, at others penetration. We expect, and presage, from the impulse of latent sensation, very determined qualities, from the form of each new acquaintance ; and, when this faculty of judging is improved by an intercourse with the world, we often succeed to admiration in our judgment on strangers.

“ Is this feeling, internal, unacquired sensation, which is inexplicable ; or is it comparison, indication, conclusion from a character that we have examined to another which we have not, and occasioned by some external resemblance ? Feeling is the ægis of enthusiasts and fools, and, though it may often be conformable to truth, is still neither demonstration, nor confirmation, of truth ; but induction is judgment founded on experience, and this way only will I study physiognomy.

“ I meet many strangers, with an air of friendship ; I recede from others with cool politeness, although there is no expression of passion to attract, or to disgust. On farther examination, I always found that I have seen in them some trait either of a worthy or a worthless person, with whom I was before acquainted. A child, in my opinion, acts from like motives, when he evades, or is pleased with, the caresses of strangers ;

except that he is actuated by more trifling signs ; perhaps by the colour of the clothes, the tone of the voice ; or, often, by some motion, which he has observed in the parent, the nurse, or the acquaintance."

(This cannot be denied to be often the case ; much more often than is commonly supposed ; yet I make no doubt of being able to prove that there are, in nature, and art, a multitude of traits, especially of the extremes of passionate, as well as dispassionate, faculties, which, of themselves, and without comparison with former experiments, are, with certainty, intelligible, to the most unpractised observer. I believe it to be incorporated in the nature of man, in the organization of our eyes and ears, that he should be attracted or repulsed, by certain countenances, as well as by certain tones. Let a child, who has seen but a few men, view the open jaws of a lion, or tiger, and the smile of a benevolent person, and his nature will, infallibly, shrink from the one, and meet the smile of benevolence with a smile ; not from reason and comparison, but from the original feelings of nature. For the same reason, we listen with pleasure to a delightful melody and shudder at discordant shrieks ; as little as there is of comparison or consideration, on such an oc-

casion, so is there equally little on the first sight of an extremely pleasing, or an extremely disgusting, countenance.)

“ It is not, therefore, mere sensation, since I have good reason, when I meet a person who resembles Turenne, to expect sagacity, cool resolution, and ardent enterprise. If, in three men, I find one possessed of the eyes of Turenne, and the same marks of prudence; another with his nose, and high courage; the third with his mouth and activity; I then have ascertained the seat where each quality expresses itself, and am justified in expecting similar qualities wherever I meet similar features. Had we, for centuries past, examined the human form, arranged characteristic features, compared traits, and exemplified inflexions, lines, and proportions, and had we added explanations to each, then would our Chinese alphabet of the race of man be complete, and we need but open it to find the interpretation of any countenance. Whenever I indulge the supposition that such an elementary work is not absolutely impossible, I expect more from it than even Lavater. I imagine we may obtain a language so rich, and so determinate, that it shall be possible, from description only, to restore the living figure;

and that an accurate description of the mind shall give the outline of the body, so that the physiognomist, studying some future Plutarch, shall regenerate great men, and the ideal form shall, with facility, take birth from the given definition." (Excellent!—And, be the author in jest or earnest, this is what I, entirely, without dreaming, and most absolutely, expect from the following century, for which purpose, with God's good pleasure, I will hazard some essays, when I shall speak on physiognomonical lines.)

"With these ideal forms shall the chambers of future princes be hung, and he who comes to solicit employment shall retire without murmuring, when it is proved to him that he is excluded by his nose."—(Laugh or laugh not, friends, or enemies, of truth, this will, this must, happen.)—"By degrees I imagine to myself a new, and another world, whence error and deceit shall be banished."—(Banished they would be were physiognomy the universal religion, were all men accurate observers, and were not dissimulation obliged to recur to new arts, by which physiognomy, at least for a time, may be rendered erroneous.)—"We have to enquire whether we should therefore be hap-

pier.— Happier we should certainly be; although the present contest between virtue and vice, sincerity and dissimulation, which so contributes to the developement of the grand faculties of man, renders, as I may say, human virtue divine, exalting it to heaven.)—“Truth is ever found in the medium; we will not hope too little from physiognomy, nor will we expect too much.—Here torrents of objections break in upon me, some of which I am unable to answer.

“ Do so many men in reality resemble each other? Is not the resemblance general; and, when particularly examined, does it not vanish; especially, if the resembling persons be compared feature by feature?

“ Does it not happen that one feature is in direct contradiction to another; that a fearful nose is placed between eyes which betoken courage?”

(In the firm parts, or those capable of sharp outlines, accidents excepted, I have never yet found contradictory features; but often have between the firm, and the flexible, or the ground-form of the flexible, and their apparent situation. By ground-form I mean to say that which is preserved after death, unless distorted by violent disease.)

“ It is far from being proved that resem-

blance of form universally denotes resemblance of mind. In families where there is most resemblance, there are often the greatest varieties of mind. I have known twins, not to be distinguished from each other, between whose minds there was not the least similarity."—(If this be literally true, I will renounce physiognomy; and, to whoever shall convince me of it, I will give my copy of these fragments, and a hundred physiognomical drawings.

Nor will I be my own judge, I leave it to the worthy author of this remark to choose three arbitrators; let them examine the fact, accurately, and, if they confirm it, I will own my error. Shades, however, of these twin brothers will, first, be necessary. In all the experiments I have made, I declare, upon my honour, I have never made any such remark.)

" And how shall we be able to explain the innumerable exceptions which almost overwhelm rule? I will only produce some from my own observation. Dr. Johnson had the appearance of a porter; not the glance of the eye, not any trait of the mouth, speak the man of penetration, or of science."

(When a person of our author's penetration and judgment thus affirms, I must he-

sitate, and say, he has observed this, I have not.—But how does it happen that, in more than ten years observation, I have never met any such example? I have seen many men, especially in the beginning of my physiognomical studies, whom I supposed to be men of sense, and who were not so; but never, to the best of my knowledge, did I meet a wise man whom I supposed a fool. In the first volume, page 61, plate III. is an engraving of Johnson. Can a countenance more tranquilly fine be imagined, one that more possesses the sensibility of understanding, planning, scrutinizing? In the eye-brows, only, and their horizontal position, how great is the expression of profound, exquisite, penetrating, understanding!)

“ Hume’s was the countenance of a common man.”

(So says common report; I have no answer but that I suspect the aspect, or flexible features, on which most observers found their physiognomical judgment, have, as I may say, effaced the physiognomy of the bones; as, for example, the outline and arching of the forehead, to which scarcely one in a hundred direct their attention.)

“ Churchill had the look of a drover; Goldsmith of a simpleton; and the cold eyes of Strange do not indicate the artist.”

(The greatest artists have often the coldest eyes. The man of genius and the artist are two persons. Phlegm is the inheritance of the mere artist.)—"Who would say that the apparent ardour of Wille speaks the man who passed his life in drawing parallel lines?"—(Ardour and phlegm are not incompatible: the most ardent men are the coolest. Scarcely any observation has been so much verified as this; it appears contradictory but is not. Ardent, quickly determining, resolute, laborious, and boldly enterprising men, the moments of ardour excepted, have the coolest of minds. The style and countenance of Wille, if the profile portrait of him which I have is a likeness, have this character in perfection.)

"Boucher, the painter of the graces, has the aspect of an executioner."—(Truly so. Such was the portrait I received. But then, my good Mr. Sturtz, let us understand what is meant by these painters of the graces. I find as little in his works, as in his countenance. None of the paintings of Boucher were at all to my taste. I could not contemplate one of them *con amore*, and his countenance had the same effect. I can now comprehend, said I, on the first sight of his portrait, why I have never been pleased with the works of Boucher.)

“ I saw a criminal condemned to the wheel, who, with satanic wickedness, had murdered his benefactor, and who yet had the benevolent and open countenance of an angel of Guido. It is not impossible to discover the head of a Regulus among guilty criminals, or of a vestal in the house of correction.”—(This I can, from experience, confirm. Far be contradiction from me on this subject. But such vicious persons, however hateful with respect to the appearance and effect of their actions, or even to their internal motives, were not originally wicked. Where is the pure, the noble, finely formed, easily irritated man, with angelic sensibility, who has not his devilish moments, in which, were not opportunity happily wanting, he might, in one hour, be guilty of some two or three vices which should exhibit him, apparently at least, as the most detestable of men; yet may he be a thousand times better and nobler than numerous men of subaltern minds, held to be good, who never were capable of committing acts so wicked, for the commission of which they so loudly condemn him, and for the good of society are in duty bound to condemn?)

“ Lavater will answer, shew me these men, and I will comment upon them, as I have done upon Socrates. Some small, of-

ten unremarked trait will, probably, explain what appears to you so enigmatical.

“ But will not something creep into the commentary which never was in the text?”

(This may, but ought not to, happen. I will, also, grant that a man with a good countenance may act like a rogue ; but, in the first place, at such a moment, his countenance will not appear good ; and, in the next, he will infinitely oftener act like a man of worth.)

“ Ought we from a known character to draw conclusions concerning one unknown ? —Or, is it easy to discover what that being is who wanders in darkness, and dwells in the house of contradiction ; who is one creature to-day, and to-morrow the very reverse ? For how seldom do we find a man

“ Qui  
Qualis ab initio processerit et sibi constet ?”

(How true, how important is this ! How necessary a beacon to warn and terrify the physiognomist !)

“ What should we think of Augustus, if we were only acquainted with his conduct to Cinna ; or of Cicero, if we knew him only from his consulate ? How gigantic rises Elizabeth among queens, yet how little, how mean was the superannuated coquette !

James II. a bold general and a cowardly king ! Monk the revenger of monarchs, the slave of his wife ! Algernon Sidney and Russel, patriots worthy Rome, sold to France ! Bacon the father of wisdom, a bribed judge ! —Such discoveries make us shudder at the aspect of man, and shake off friends and intimates like coals of fire from the hand.

“ When such cameleon minds can be at one moment great, at another contemptible, and yet not alter their form, what can that form say ? ”

(Their form shews what they may, what they ought to be ; and their aspect, in the moment of action, what they are. Their countenance shews their power, and their aspect the application of their power. The expression of their littleness may probably be like the spots of the sun, invisible to the naked eye.)

“ Is not our judgment tinged by that medium through which we are accustomed to look ? ”—(Oh yes, yes, yes !)—“ Smellfungus views all objects through a blackened glass ; another through a prism. Many contemplate virtue through a diminishing, and vice through a magnifying, medium.”—(How excellently expressed !)

“ A work by Swift, on physiognomy,

would certainly have been very different from that of Lavater.

“ National physiognomy is still a large uncultivated field. The families of the four classes of the race of Adam from the Esquimaux to the Greeks. In Europe—In Germany, alone, what varieties are there which can escape no observer! Heads bearing the stamp of the form of government, which ever will influence education; republican haughtiness, proud of its laws; the pride of the slave who feels pride because he has the power of inflicting the scourges he has received; Greeks under Pericles, and under Hassan Pacha; Romans, in a state of freedom, governed by emperors, and governed by popes; Englishmen under Henry VIII. and Cromwell!—How have I been struck by the portraits of Hampden, Pym, and Vane.—Hancock and Lord North!—All produce varieties of beauty, according to the different nations.”

(I cannot express how much I am indebted to the author of this spirited and energetic essay. How worthy an act was it in him whom I had unintentionally offended, concerning whom I had published a judgment far from sufficiently noble, to send me this essay, with liberty to make what

use of it I pleased! In such a manner, in such a spirit, may informations, corrections, or doubts, be ever conveyed to me!—Shall I need to apologize for having inserted it? Or, rather, will not most of my readers say, give us more such.)

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## XII.

### QUOTATIONS FROM HUART.

#### 1.

“**SOME** are wise and appear not to be so; others appear wise and are not so: some, again, are not, and appear not to be wise; and others are wise, and also appear to be wise.”

(A touchstone for many countenances.)

#### 2.

“The son is often brought in debtor to the great understanding of the father.”

#### 3.

“Wisdom in infancy denotes folly in manhood.”

## 4.

“ No aid can make those bring forth who are not pregnant.”

(Expect not, therefore, fruit where seed has not been sown. How advantageous, how important, would physiognomy become, were it, by being acquainted with every sign of intellectual and moral pregnancy, enabled to render aid to all the pregnant, and to the pregnant only!)

## 5.

“ The external form of the head is what it ought to be, when it resembles a hollow globe slightly compressed at the sides, with a small protuberance at the forehead, and back of the head. A very flat forehead, or a sudden descent at the back of the head, are no good tokens of understanding.”

(Notwithstanding the compressure, the profile of such a head would be more circular than oval. The profile of a good head ought to form a circle combined only when with the nose; therefore without the nose, it approaches much more to the oval than the circular. “ A very flat forehead,” says our author, “ is no sign of good understanding.” True, if the flatness resembles that of the ox. But I have seen perfectly flat

foreheads, let me be rightly understood, I mean flat only between and above the eyebrows, in men of great wisdom. Much, indeed, depends upon the position, and curve, of the outline of the forehead.)

## 6.

“ No animal has so much brain as man. Were the quantity of brain in two of the largest oxen compared to the quantity found in the smallest man, it would prove to be less. The nearer reason the more brain.”

## 7.

“ Large oranges have thick skins, and little juice. Heads of much bone and flesh have little brain. Large bones, with abundance of flesh and fat, are impediments to mind.”

## 8.

“ The heads of wise persons are very weak, and susceptible of the most minute impressions.”

(Often, not always. And how wise? Wise to plan, but not to execute. Active wisdom must have harder bones. One of the greatest of this earth’s wonders is a man in whom the two qualities are united; who has sensibility even to painful excess, and colossal courage to resist the impetuous torrent, the whirl-

pool, by which he shall be assailed. Such characters possess sensibility from the tenderness of bodily feeling; and strength, not so much in the bones, as in the nerves.)

## 9.

“ Galen says, a thick belly a thick understanding.”—(And I, with equal truth, or falsehood, may add, a thin belly a thin understanding. Remarks so general, which would prove so many able and wise men to be fools, I value but little. A thick belly certainly is no positive token of understanding. It is rather positive for sensuality, which is detrimental to the understanding; but abstractedly, and unconnected with other indubitable marks, I cannot receive this as a general proposition.)

## 10.

“ Aristotle holds the smallest heads to be the wisest.—(But this, with all reverence for so great a man, I think was spoken without reflection. Let a small head be imagined on a great body, or a great head on a small body, each of which may be found in consequence of accidents that excite or retard growth; and it will be perceived that, without some more definite distinction, neither the large nor the small head is, in itself,

wise or foolish. It is true that large heads, with short triangular foreheads, are foolish ; as are those large heads which are fat, and incumbered with flesh ; but small, particularly round heads, with the like incumbrance, are intolerably foolish ; and, generally, possess that which renders their intolerable folly more intolerable, a pretension to wisdom.)

## 11.

“ Small persons are the better for having a head somewhat large, and large persons when the head is somewhat small.”

(This may be suffered while it extends no further than *somewhat*, but the best, certainly, is when the head is in such proportion to the body that it is not remarkable either by being large or small.)

## 12.

“ Memory and imagination resemble the understanding, as a monkey does a man.”

## 13.

“ It is of no consequence to the genius whether the flesh be hard or tender, if the brain do not partake of the same quality ; for experience tells us, that the latter is very often of a different temperament to the other parts of the body : but when both the brain and the flesh are tender they betoken ill to

the understanding, and equally ill to the imagination."

## 14.

"The fluids which render the flesh tender are phlegm and blood; and these being moist, according to Galen, render men simple and stupid. The fluids, on the contrary, which harden the flesh, are choler and melancholy (or bile) and these generate wisdom and understanding. It is therefore a much worse sign to have tender flesh than rough; and tender signifies a bad memory, with weakness of understanding and imagination."

(If I may so say, there is an intelligent tenderness of flesh, which announces much more understanding than do the opposite qualities of rough and hard, I can no more class coriaceous flesh as the characteristic of understanding, than I can tenderness of flesh, without being more accurately defined, as the characteristic of folly. It will be proper to distinguish between tender and porous, or spungy; and between rough and firm, without hardness. It is true that the spungy is less substantial than the firm flesh. *Quorum perdura caro est, ii tardo ingenio sunt; quorum autem mollis est, ingeniosi.* Aristot. Lib. III. What contradiction! which however vanishes if we translate *perdura* coriaceous and rough, and *mollis*, fine, not porous, tender.)

## 15.

“ To discover whether the quality of the brain corresponds with the flesh, we must examine the hair. If this be black, strong, rough, and thick, it betokens strength of imagination and understanding.”—(Oh no! Let not this be expressed in such general terms. I, at this moment, recollect a very weak man, by nature weak, with exactly such hair. This roughness (*sprödigkeit*) is a fatal word, which, taken in what sense it will, never signifies any thing good.)—“ But, if the hair be tender and weak, it denotes nothing more than goodness of memory.”—(Once more too little; it denotes a finer organization, which receives the impression of images at least as strongly as the signs of images.)

## 16.

“ When the hair is of the first quality, and we would further distinguish whether it betokens goodness of understanding, or imagination, we must pay attention to the laugh. Laughter betrays the quality of the imagination.”—(And, I add, of the understanding, of the heart, of power, love, hatred, pride, humility, truth, and falsehood. Would I had artists who would watch for, and design, the outlines of laughter! The physiog-

nomy of laughter would be the best of elementary books for the knowledge of man. If the laugh be good, so is the person. It is said of Christ that he never laughed. I believe it, but had he never smiled he would not have been human. The smile of Christ must have contained the precise outline of brotherly love.)

## 17.

“ Heraclitus says, Ἄυγη ξηρη ψυχη σοφολαή (A dry eye, a wise mind.”)

## 18.

“ We shall find few men of great understanding who write a fine hand.”—(It might have been said, with more accuracy, a schoolmaster’s hand.)

## XIII.

## REMARKS ON AN ESSAY UPON PHYSIOGNOMY, BY PROFESSOR LICHTENBERG.

THIS essay is written with much intelligence, much ornament, and a mild diffusive eloquence. It is the work of a very learned, penetrating, and, in many respects, highly meritorious person; who appears to possess much knowledge of men, and a large portion of the prompt spirit of observation. His essay, therefore, deserves the utmost attention and investigation. It is so interesting, so comprehensive, affords so much opportunity of remark for the physiognomist, and of remarks which I have yet to make, that I cannot better conclude this volume than by citing the most important passages, and submitting them to an unprejudiced, accurate, examination.

Far be it from me to compare myself with the excellent author, to make any pretension to his fanciful and brilliant wit, and, still less, to his learning and penetration. Though I could wish, I dare not hope, to meet and answer him with the same elegance as his

polished mind and fine taste seem to demand. I feel those wants which are peculiar to myself, and which must remain mine, even when I have truth on my side. Yet, worthy Sir, be assured that I shall never be unjust, and that, even where I cannot assent to your observations, I shall never forget the esteem I owe your talents, learning, and merits.

Let us, in supposition, sit down, in friendship, with your essay before us, and, with that benevolence which is most becoming men, philosophers especially, explain our mutual sentiments concerning nature and truth.

#### ON PHYSIOGNOMY.

“CERTAINLY (says our author) the freedom of thought, and the very recesses of the heart, were never more severely scrutinized than in the present age.”

It appears to me that, at the very beginning, an improper point of view is taken, which, probably, may lead the author and reader astray, through the whole essay. For my own part, at least, I know of no attacks on the freedom of thought, or the secret recesses of the heart. It is universally known that my labours have been less directed to

this than to the knowledge of predominant character, capacities, talents, powers, inclinations, activity, genius, religion, sensibility, irritability, and elasticity of men in general, and not to the discovery of actual and present thought. As far as I am concerned, the soul may, and can, in our ingenious author's own words, "brood as secretly over its treasures as it might have done centuries ago; may as tranquilly smile at the progress of all Babylonian works, at all proud assailants of heaven, convinced that, long before the completion of their work, there shall be a confusion of tongues, and the master and the labourers shall be scattered."

Nobody would laugh more than I, at the arrogance of that physiognomist who should pretend to read in the countenance the most secret thoughts and motions of the soul, at any given moment, although there are moments in which they are legible to the most unpractised physiognomist.

In my opinion, likewise, the secrets of the heart belong to pathognomy, to which I direct my attention much less than to physiognomy; on which the author says, more wittily than truly, "it is as unnecessary to write as on the art of love."

The author is very right in reminding us “that we ought to seek physiognomonical instruction from known characters with great caution, and even diffidence.”

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“Whether physiognomy, in its utmost perfection, would promote philanthropy is at least questionable.”—I confidently answer unquestionable, and I hope immediately to induce the reasonable and philanthropic author to say the same.

Physiognomy, in its utmost perfection, must mean the knowledge of man in its utmost perfection.—And shall not this promote the love of man? Or, shall it not, in other words, discover innumerable perfections, which the half physiognomist, or he who is not a physiognomist cannot discern? Noble and penetrating friend of man, while writing this, you had forgotten what you had so truly, so beautifully said, “that the most hateful deformity might, by the aid of virtue, acquire irresistible charms.”—And to whom more irresistible, more legible, than to the perfect physiognomist?—Irresistible charms, surely, promote love rather than hatred.

From my own experience, I can sincerely declare that the improvement of my physiognomical knowledge has extended and increased the power of love in my heart.

And though this knowledge may, sometimes, occasion affliction, still it is ever true that the affliction occasioned by certain countenances endears, sanctifies, and renders enchanting, whatever is noble and lovely, which often glows in the human countenance, like embers among ashes. My attention to the discovery of this secret goodness is increased, and the object of my labours is its increase and improvement; and how do esteem and love extend themselves, wherever I perceive a preponderance of goodness!—On a more accurate observation, likewise, the very countenances that afflict me, and which, for some moments, incense me against humanity, do but increase a tolerant and benevolent spirit; for I then discern the nature and the force of that sensuality, against which they have to combat.

All truth, all knowledge of what is, of what acts upon us, and on which we act, promotes general and individual happiness. Whoever denies this is incapable of investi-

gation. The more perfect this knowledge the greater are its advantages.

Whatever profits, whatever promotes happiness, promotes philanthropy. Where are happy men to be found without philanthropy? Are such beings possible?

Were happiness and philanthropy to be destroyed, or lessened, by any perfect science, truth would war with truth, and eternal wisdom with itself.

The man who can seriously maintain, "that a perfect science may be detrimental to human society, or may not promote philanthropy" (without which happiness among men cannot be supposed) is certainly not a man in whose company our author would wish to philosophize; as certainly will he, with me, assume it as an axiom, that,

"The nearer truth the nearer happiness."

The more our knowledge and judgment resemble the knowledge and judgment of the Deity, the more will our philanthropy resemble the philanthropy of the Deity.

He who knows how man is formed, who remembers that he is but dust, is the most tolerant friend of man.

Angels I believe to be better physiognomists, and more philanthropic, than men;

although they may perceive in us a thousand failings and imperfections, which may escape the most penetrating eye of man.

God, having the most knowledge of spirit, is the most tolerant of spirits.

And who was more tolerant, more affectionate, more lenient, more merciful, than thou, who *needest not that any should testify of man, for thou knewest what was in man?*

“ It is certain that the industrious, the insinuating, and active blockheads, in physiognomy, may do much injury to society.”

And as certainly, worthy Sir, it is my earnest desire, my known endeavour, to deter such blockheads from studying physiognomy.

As certainly, can this evil only be prevented by accurate observation,

Equally certain is it, that every science may become dangerous, when studied by the superficial, and the foolish; and the very reverse when studied by the accurate, and the wise. According to your own principles, therefore, we must agree in this, that none but the superficial, the blockhead, the fanatical enemy of knowledge and learning, in general, can wish to prevent “ all inves-

tigation of physiognomical principles ;” none but such a person “ can oppose physiognomical labours ;” none but a block-head will suppose it unworthy and impracticable, “ in these degenerate days, to awaken sensibility, and the spirit of observation, or to improve the arts, and the knowledge of men.” To grant all this, as you, Sir, do, and yet to speak with bitterness against physiognomy, and physiognomists, I call sowing tares among good seed.

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“ To obviate old misunderstandings, and avoid new,” the author distinguishes “ between physiognomy and pathognomy. Physiognomy” he defines to be “ a capability of discovering the qualities of the mind, and heart, from the form and qualities of the external parts of the body, especially the countenance, exclusive of all transitory signs of the motions of the mind ; and pathognomy, the whole semeiotica of the passions, or the knowledge of the natural signs of the motions of the mind, according to all their gradation and combinations.”

I assent to this distinction, entirely, and likewise subscribe to these given definitions.

It is next asked is there physiognomy? Is there pathognomy? To the latter the author justly replies, "This no one ever yet denied, for what would all theatrical representations be without it? The languages of all ages and nations abound with pathognomonical remarks, and with which they are inseparably interwoven." (Page 13.)

But, read the work as often as I will, I cannot discover whether the author does or does not grant the reality of physiognomy.— In one passage, the author, very excellently, says, (page 3) "No one will deny that, in a world where all things are cause and effect, and where miracles are not to be found, each part is a mirror of the whole. We are often able to conclude from what is near to what is distant, from what is visible to what is invisible, from the present to the past and the future. Thus the history of the earth is written, in nature's characters, in the form of each tract of country, of its sand, hills, and rocks. Thus each shell on the sea-shore proclaims the once included mind, connected, like the mind of man, with this shell: thus, also, might the internal of man be expressed, by the external, on the countenance, concerning which we particularly mean to speak. Signs and traces of thought,

inclination, and capacity must be perceptible. How visible are the tokens impressed upon the body by trade and climate! Yet what are trade and climate compared to the ever active soul, creative in every fibre; of whose absolute legibility from all and to all no one doubts?" (Page 4.)

From all mankind, rather than from the writer of this very excellent passage, should I have expected the following—"What! the physiognomist will exclaim, can the soul of Newton reside in the head of a negro, or an angelic mind in a fiendlike form?"—

"Shallow stream of youthful declamation!"

As little could I have expected this passage—"Talents, and the endowments of the mind, in general, are not expressed by any signs in the firm parts of the head."

Never in my life have I met with anything more contradictory to nature, and to each other, than the foregoing and the following paragraphs.

"If a pea were thrown into the Mediterranean, an eye more piercing than ours, though infinitely less penetrating than the eye of him who sees all things, might perceive the effects produced on the coast of China."—These are our author's very words.

And shall the whole living powers of the soul, “creative in every fibre,” have no determinate influence on the firm parts, those boundaries of its activity, which first were yielding, and acted upon, impressed, by every muscle; which resemble each other in no human body, which are as various as characters and talents, and are as certainly different as the most flexible parts of man? Shall the whole powers of the soul, I say, have no determinate influence on these, or not by these be defined?

But to avoid the future imputation of indulging the shallow stream of youthful declamation; instead of producing facts, and principles deduced from experience;

Let us oppose experience to declamation, and facts to subtleties.

But first a word, that we may perfectly remove a degree of ambiguity, which I should not have expected from the accuracy of a mathematician.

“Why not,” asks the author, “Why not the soul of Newton in the head of a negro? Why not an angel mind in a fiendlike form? Who, reptile, empowered thee to judge of the works of God?”

Let us be rightly understood; we do not speak here of what God can do, but of what is

to be expected, from the knowledge we have of his works. We ask what the Author of order actually does; and not whether the soul of Newton can exist in the body of a negro, or an angel soul in a fiendlike form. The physiognomonical question is, can an angel's soul act the same in a fiendlike body as in an angelic body? Or, in other words, could the mind of Newton have invented the theory of light, residing in the head of a negro, thus and thus defined?

Such is the question.

And will you, Sir, the friend, as you are, of truth, will you answer, it might? You who have previously said of the world, "All things in it are cause and effect, and miracles are not to be found?"

I were indeed a reptile, judging the works of God, did I maintain its impossibility by miracle; but the question, at present, is not concerning miracles; it is concerning natural cause and effect.

Having thus clearly stated the argument, permit me, Sir, to decide it, by quoting your own words.—"Judas scarcely could be that dirty, deformed mendicant painted by Holbein\*. No hypocrite, who associates with

\* Vol. I. Fragm. XVI. page 65.

the good, betrays with a kiss, and afterward hangs himself, looks thus. My experience leads me to suppose Judas must have been distinguished by an insinuating countenance, and an ever ready smile." — How true! How excellent! Yet what if I were to exclaim,— "Who empowered thee, reptile, to judge of the works of God?" — What if I were to retort the following just remark,— "Tell me, first, why a virtuous mind is so often doomed to exist in an infirm body? Might not, also, were it God's good pleasure, a virtuous man have a countenance like the beggarly Jew of Holbein, or any other that can be imagined?" But can this be called wise or manly reasoning? How wide is the difference between suffering and disgusting virtue! Or, is it logical to deduce that, because virtue may suffer, virtue may be disgusting? Is not suffering essential to virtue? To ask why virtue must suffer is equivalent to asking why God has decreed virtue should exist.—Is it alike incongruous to admit that virtue suffers, and that virtue looks like vice? Virtue void of conflict, of suffering, or of self denial, is not virtue, accurately considered; therefore, it is folly to ask, why must the virtuous suffer: It is in

the nature of things; but it is not in the nature of things, not in the relation of cause and effect, that virtue should look like vice, or wisdom like foolishness. How, good Sir, could you forget what you have so expressively said,—“There is no durable beauty without virtue, and the most hateful deformity may, by the aid of virtue, acquire the most irresistible charms. The author is acquainted with several women whose example might inspire the most ugly with hope.”

We do not enquire what may be the infirmities of the virtuous; or whether a man of genius may not become a fool; we ask whether virtue, while existing, can look like present vice; or actual folly, like actual wisdom. You, Sir, who are so profound an enquirer into the nature of man, will, certainly, never grant (who, indeed, will?) that the soul of the beloved disciple of Christ could (without a miracle) reside in the dirty, deformed mendicant, the beggarly Jew of Holbein, and act as freely in that as in any other body. Will you, Sir, continue to rank yourself, in your philosophical researches, with those who, having maintained such senseless propositions, rid themselves of

all difficulties by asking, “ Who empowered thee, reptile, to judge of the works of God ? ”

Is there any occasion to add another word ? — Certainly not.—“ But where are the experiments, the facts ? ”—If, Sir, the example of Judas be insufficient, you will find some few in the following pages ; with such, indeed, the whole work abounds,

## I.

TWELVE outlines of idiots given promiscuously, without eyes, or additional lineaments. Who would seek, who could find, wisdom in any such countenances? Were they all animated, of which would any man ask advice? Would not the world pronounce that painter ridiculous who should give such a profile to a Solon, or a Solomon? Would not each accurate observer of the human countenance distinguish these natural idiots from such as might have become idiotical, in consequence of sickness, or accident? I might have been wise, perhaps, but could 3, 4, 7, 8, 9, 10, ever have been so? And would it not be affectation in any philosopher to answer,—"I do not know: wretched mortal, how knowest thou? Might not God have pleased to have permitted any one of these profiles to have written the theory of light?"

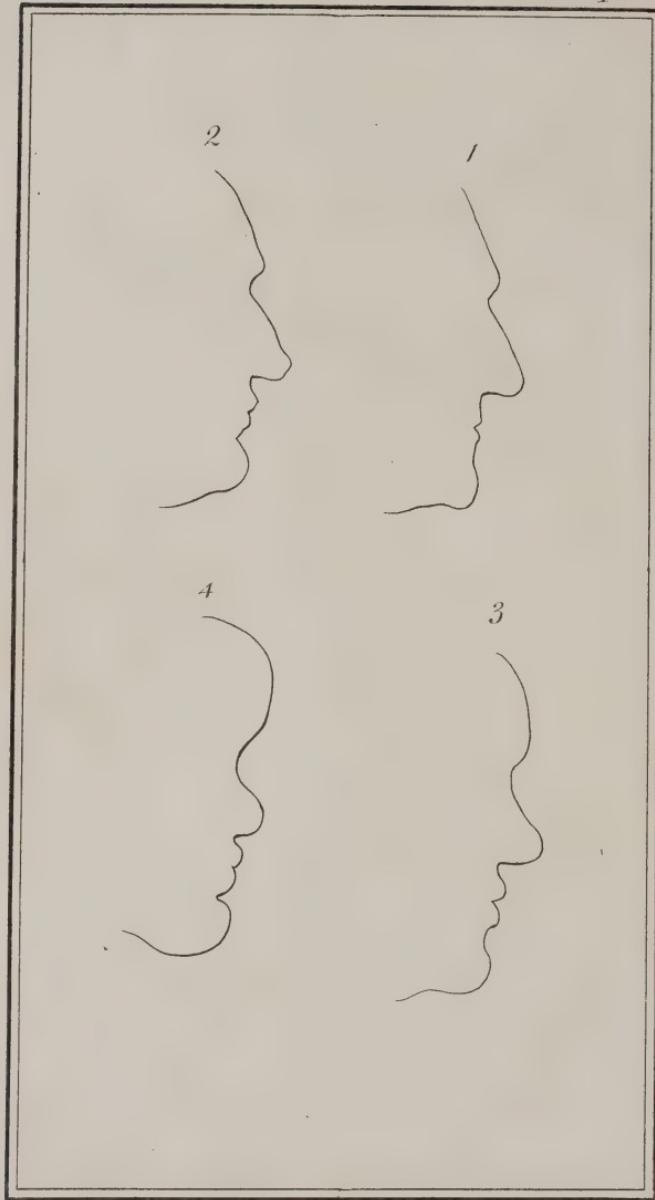
I.

Vol. II. p. 280.









## II.

FOUR arbitrary profiles, not drawn after nature.—Excellent understanding is conspicuous in 1 and 2, and diversity of understanding, and of the powers of the mind, in both.—In 3 and 4 extreme weakness; in 4, more than in 3. We can as little resist these impressions as we could the voice of God. Experienced or inexperienced alike will determine, as if from instinct. The general perception of truth, that noblest of our faculties, I might say, that voice of God, which, like an oracle, speaks in man, whether with or without his knowledge, that irresistible something which defies reasoning, call it what we please, is thus decisive. And how decides? From gesture, appearance, look, motion? No, from mere motionless, lifeless outlines.

## III.

THE conformation of the head, the over-hanging of the forehead, alone, decidedly speak stupidity, incapable of instruction; and not less so the position of the nose to the mouth, perfectly brutal, without affection, or mental enjoyment. The eyes, chin, and beard, all correspond.

## IV.

CALM reason is certainly not expected in this profile; nothing of the tranquillity which is capable of patient attention and consideration. The forehead pressing forward, the strongly arched nose (not to mention the divided lips) the projecting chin, which is like a handle to the face, the outline of the eye, the eager look, expressed in the strait outlines of the upper eye-lid, all leave us not a moment in doubt that this is a person of an ardent, rapid, anticipating, hasty, character.—All of which is discovered, not by motion, but by the firm parts, or by the flexible in a state of rest.

*Vol. II. p. 282.*

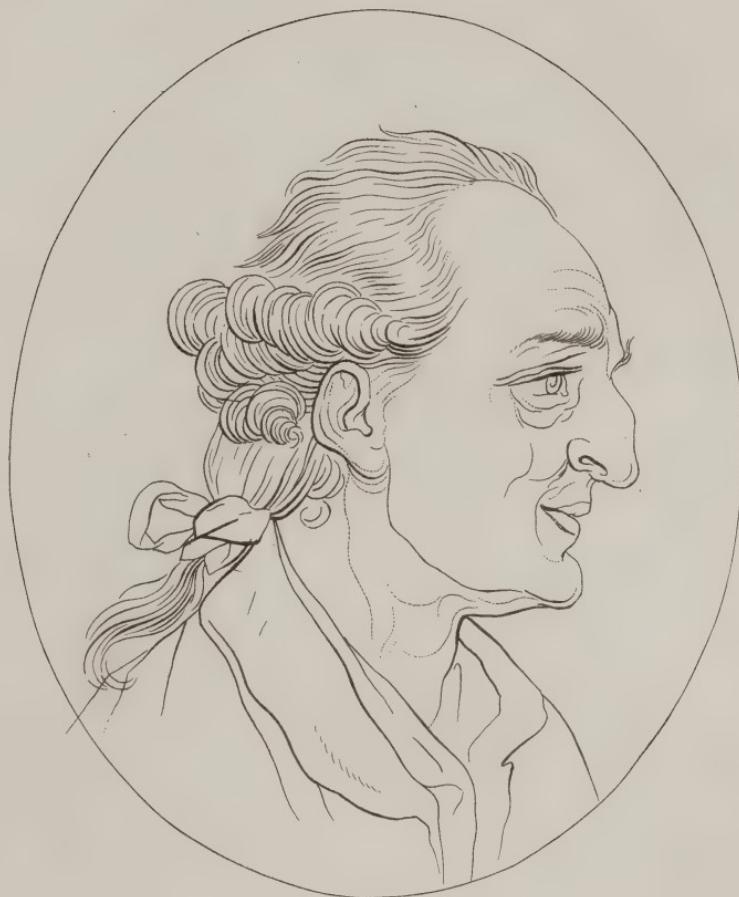
III





IV.

Vol. III. p. 282.







*Vol. II. p. 283.*

V.







Health 30

## V.

How much consideration in this, notwithstanding its vivacity! How much less sanguine, less ardent, less presumptuous! How much more wisdom, and less courage!—Place eye to eye, nose to nose, and, especially, chin to chin; imagine them only shades, deprived of additional features, and ask yourself, ask any man, if one be considered as deliberate and wise, and the other as passionate and impetuous, which is which; the answer will be general, and the voice of the people will be the voice of God,

## VI.

CAREFULLY calm, wise, deliberation; examination, benevolence, active friendship; but, certainly, not ardent courage, certainly not poetic flight, certainly not heroic deeds, are to be expected from this outline of the forehead to the eyes.

## VII.

THOUGH this be a boyish, almost childish, caricature of a serious, worthy, and not youthful original, yet must every half physiognomist here read mild benevolence; a form in which harshness, rigorous constraint, oppressive ambition, selfish obstinacy, and violent pertinacity, are not to be dreaded. All is mild, and gentle, but serious and wise benignity.

## VIII.

IF this be not the countenance of a man extremely active; if there be not in this progressive impulse, something of native nobility, freedom, magnanimity; that is to say, if any man can shew me a nose, resembling this, which does not denote such a character; if this forehead have not facility of comprehension, rather prompt than profound, with a greater propensity to feeling than abstract reasoning, then will I renounce physiognomy.—I say nothing of the cheerful, Titus-like, benevolence of the mouth.

*Vol. II. p. 284.*

VII

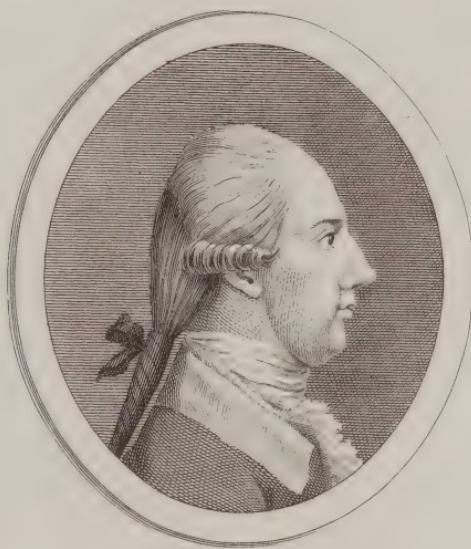


*Heath Sc.*



*Vol. II, p. 284.*

VIII



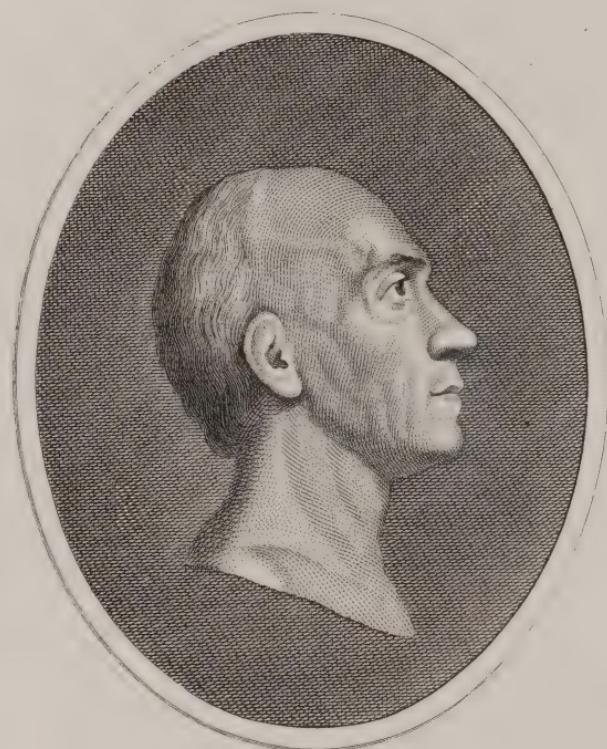
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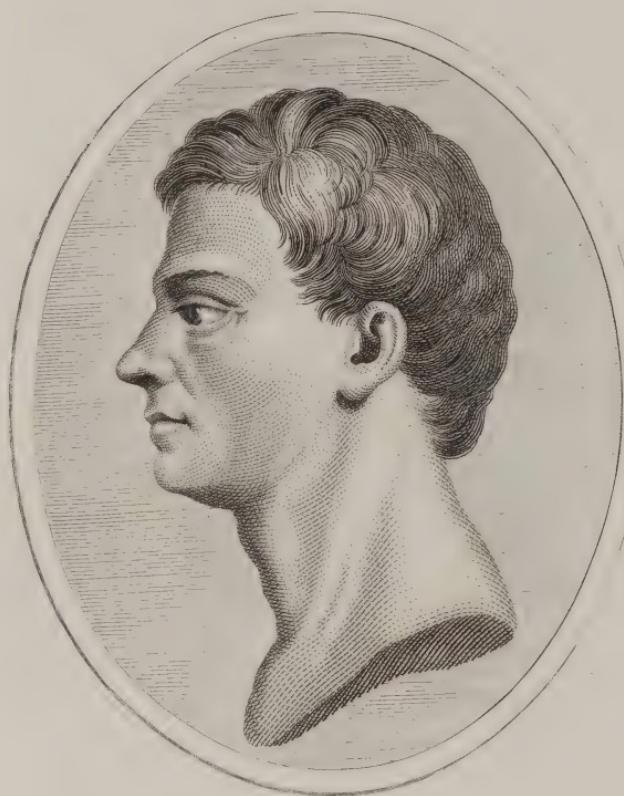
*Vol. II. p. 285.*

IX





X



## IX.

THIS whole profile, especially the upper part, speaks to every observer a philosophic head. Courage, that is to say a brilliant, a heroic courage, it is deficient in ; that is in no wise betokened in the sinking outline of the nose, the indenting under the forehead, the eye, nor the mouth. I am certain, past doubt, that fine sensibility, easily oppressed, wounded, or irritated, together with deep philosophical research, must reside in these outlines, in a head of this form.

## X.

UNWEARIED patience ; firm, immoveable, character, difficult to be imposed upon, or diverted from its purpose ; pertinacious in the pursuit of plans ; capacity without genius ; prudence without penetration ; activity without any great spirit of enterprise ; fidelity without affection ; goodness without ardour, are certainly perceptible to all who understand the least of physiognomy in the present head.

## XI.

THE character of greatness!—Although it is true that caricature is certainly produced whenever a great countenance is copied, yet we as certainly obtain in part a grand outline; of this the present head is a proof. Consider the forehead, scull, nose or eyes, individually or combined: the man of power and penetration cannot be mistaken.

## XII.

DOES this countenance need a commentary for that eye which views by its own power, and not through a glass presented by the spirit of contradiction? Are not the eyes, nose and mouth, credentials for reflection, wisdom, and stability? Will not such a countenance run the political race like a giant?

*Vol. II. p. 286.*

XI



*Hæc est . 57*

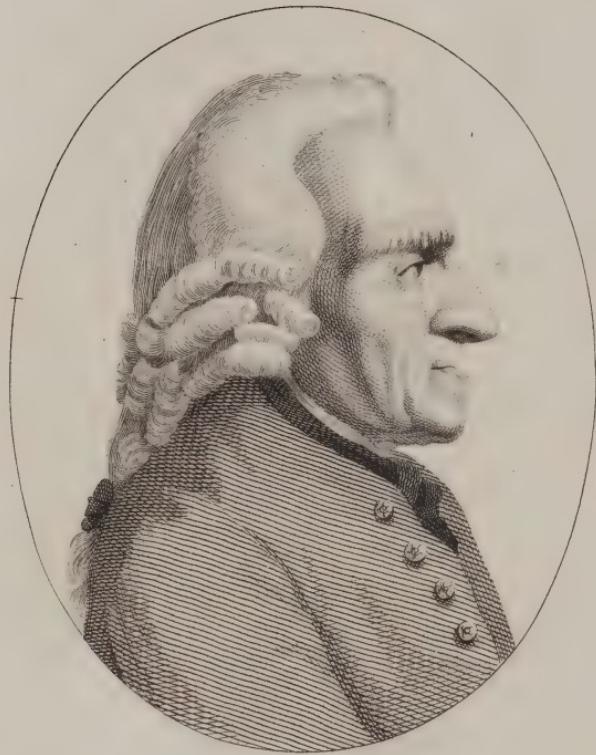








XIII.



*North Sc*

## XIII.

BODMER.—Among a thousand block-heads where will you find this eye, this forehead? Yet is it, in the present feeble copy, a thousand degrees below the original. Whoever resembles this figure, certainly, possesses imagination; a perception of the natural, the beautiful, and the useful; and the gift of describing, with easy, rapid, and accurate powers. True wisdom is in the nose; and over the lips hovers all the simplicity of Attic wit.

---

And, on the subject of shades, which the essayist has, with inexplicable silence, passed unnoticed, as if no such were to have been found in our fragments; will he, in the face of man, or, silently, in his study, having but glanced at a number of these shades, continue to affirm, without, and contrary to, all demonstration, as well as contrary to his own principles, that “talents and endowments of the mind are not expressed by any signs in the firm parts of the head.” Or, in other words, that “arbitrarily, and without any internal cause, one has acute, another obtuse, forehead bones.”—“It is only acci-

dent;" (in a world where nothing happens by accident.) "An angular, a round, a flat, or an arched forehead, may contain the same talents, and the same endowments of mind, in the same degree."—What answer can be made?—None, but see and decide.

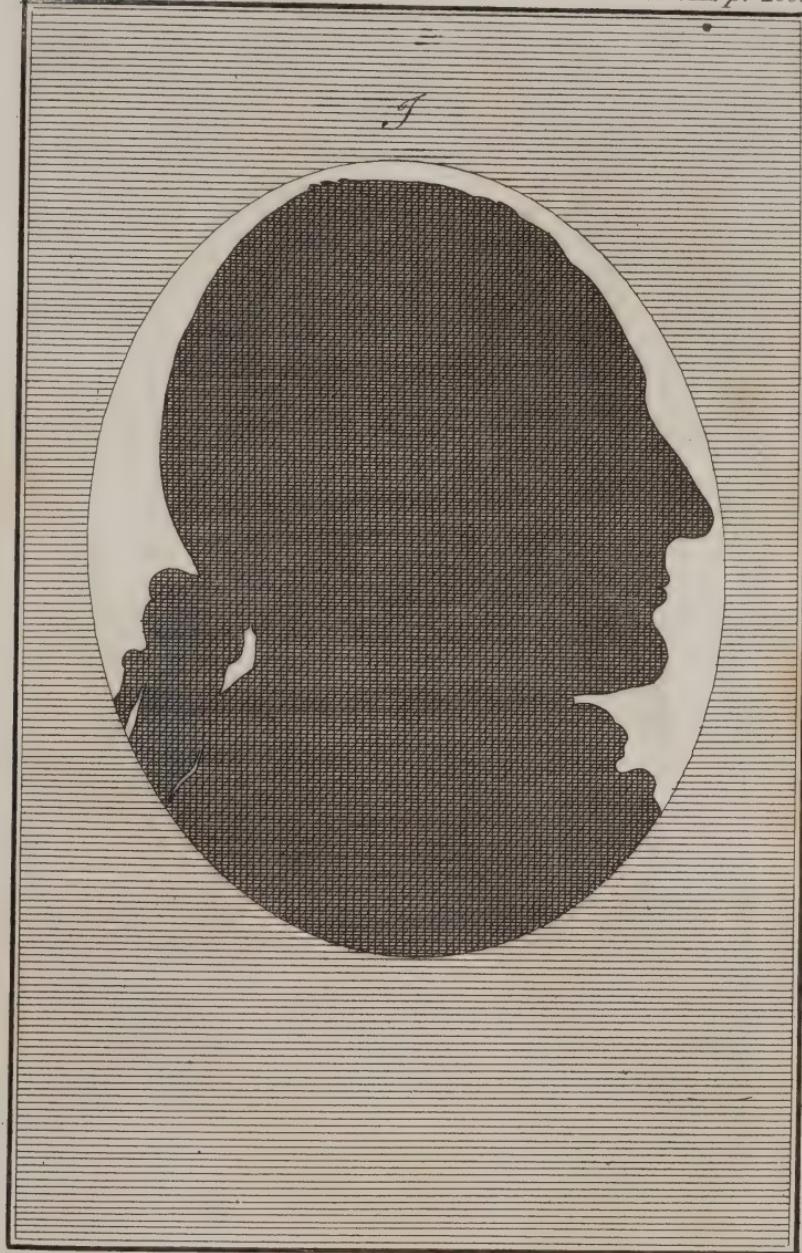
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#### XIV.

NOTHING is more evident to each man conversant with the world, who does not pretend to understand any thing of physiognomical outlines, than that this, which is merely an outline, betokens fine feeling and thinking; mildness of mind, without powerful or enterprising strength. The position of the forehead shews, in part, a clear and brilliant fancy, and in part free, but not very prompt, or elastic, productive powers.

#### XV.

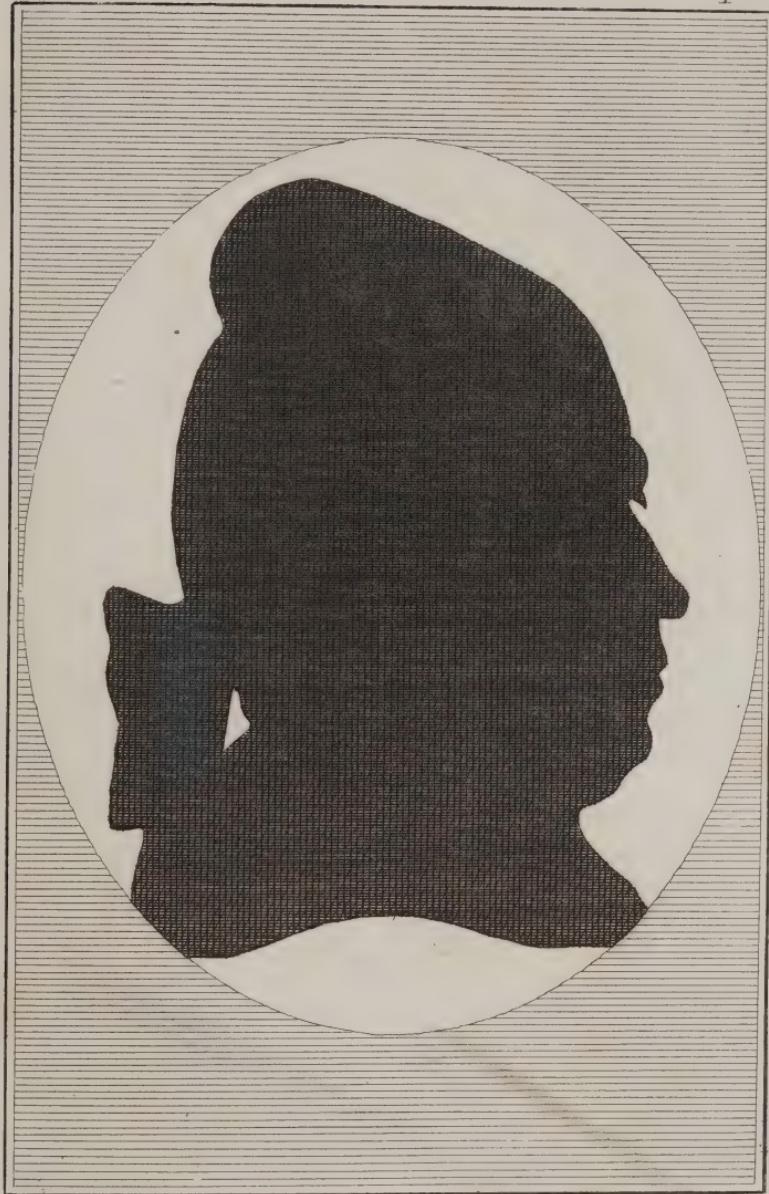
CIRCUMSPECTION, consideration, order, skill in business, cold fidelity, are here naturally expected: but, certainly, not from the outline of this forehead, the flights of the poet, or the profound enquiries of the metaphysician. I mean not to dogmatize; I appeal to experience. Shew me such a forehead with either of these capacities.





XV.

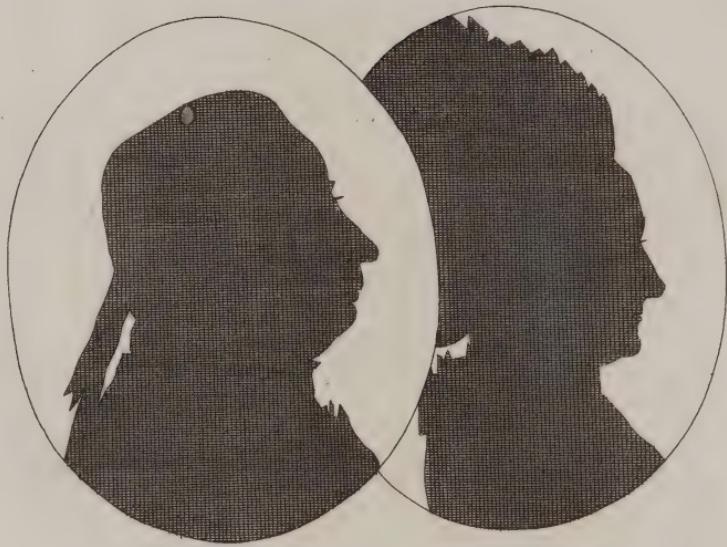
Vol. II. p. 288







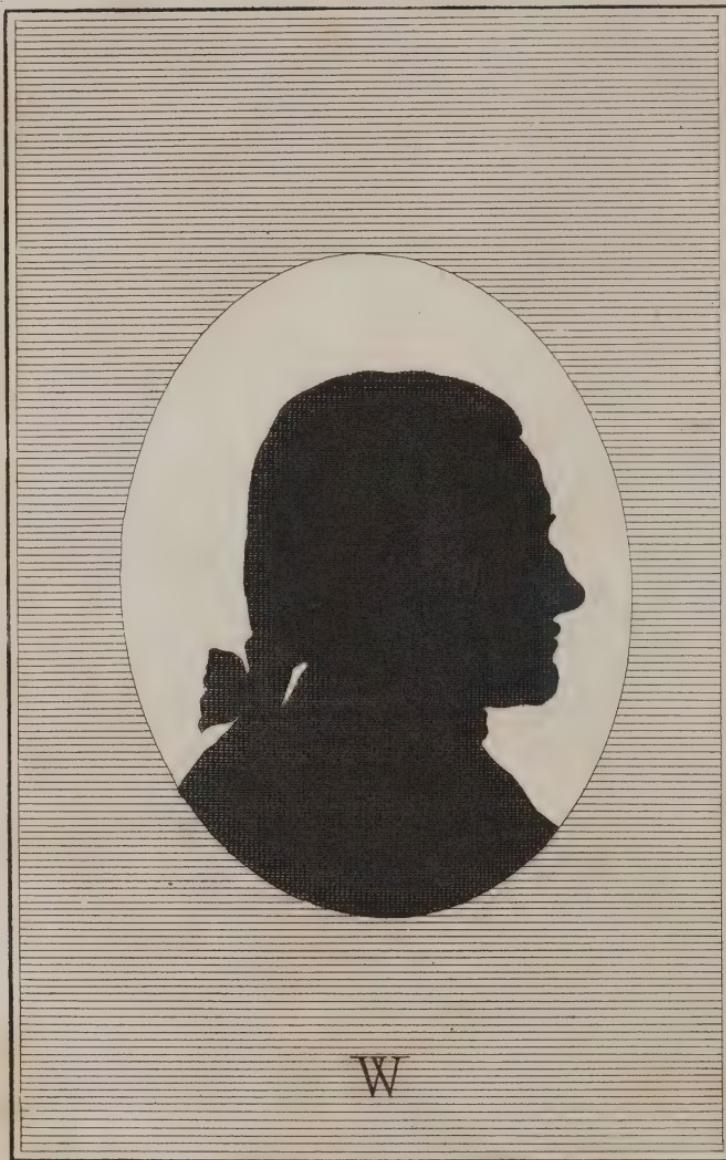
XVI.





*Vol. II. p. 289.*

XVII.



## XVI.

Two shades, the originals of which are unknown to me; though they certainly are not common persons. We learn this, not only from the general form, but, especially, in the firm, masculine nose of the female, and in the male, from the position and outline of the forehead, and the originality of the lower parts. I have hitherto seen but few countenances in which so much power and goodness, fortitude and condescension, were combined.

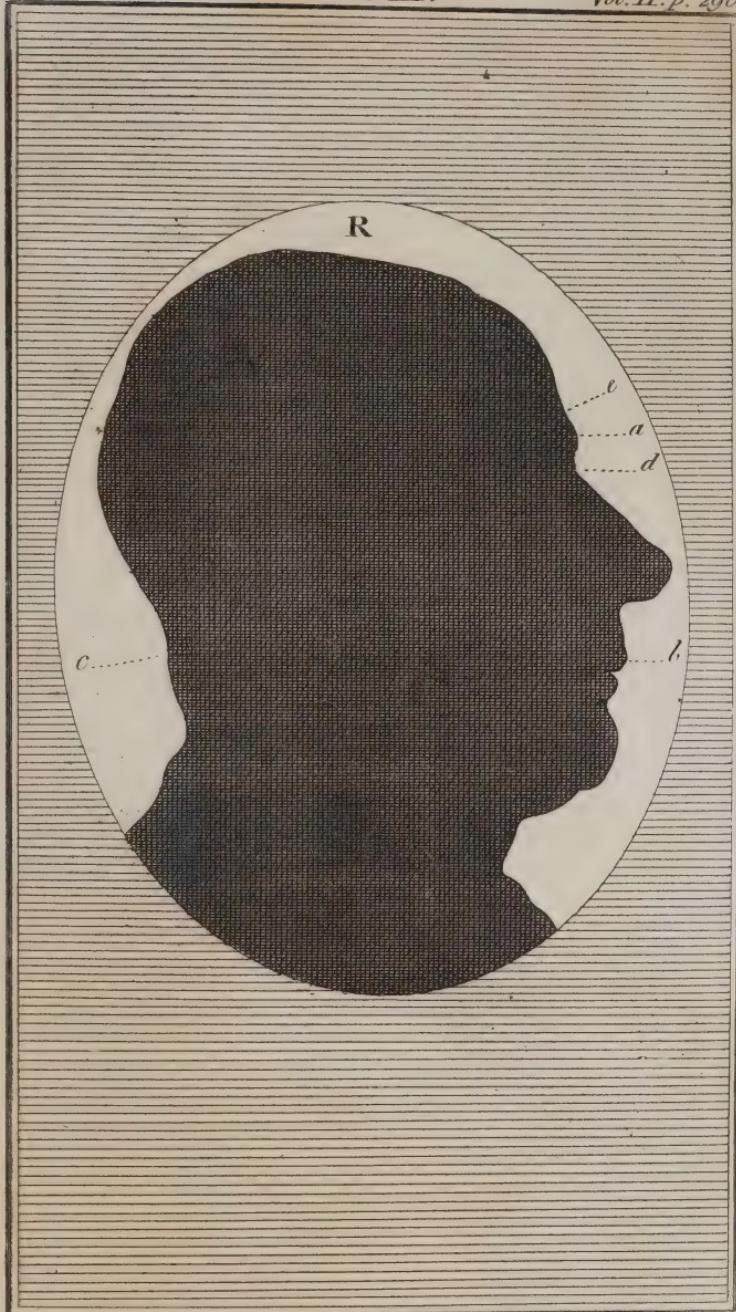
## XVII.

ANOTHER countenance, the greatness of which no unprejudiced observer can deny; although this greatness will be much more evident to the physiognomist than to the man of the world. No man, by nature stupid, unpolished, feeble, and irresolute can look thus. I should not say too much were I to write under this shade—The power and fortitude of a hero, united with the most delicate discrimination, and poetical sensibility.

## XVIII.

THE shade of a man remarkable, like its original, among a thousand (especially by the back part of the head), to whom no one, certainly, will deny much comprehension, richness of ideas, and facility of thought and utterance. The position and upper part of the outline of the forehead indicate more power of thought than the under, in which something minute seems to remain. (We speak of this shade only.) Facility of receding, or adopting the opinions of others, would be sought in vain.

If we consider the circuitous outline from the point *a*, above the eye-bones, to *c*, behind the head, we may define, with tolerable certainty, the preponderating characteristic of the mind. What such a head can, or cannot, will be apparent to the common physiognomist, from the section of the profile, thus taken from *a* to *c*; to the greater proficient, from the smaller fragment *a* to *b*; and, to the profound, from *d* to *e*.





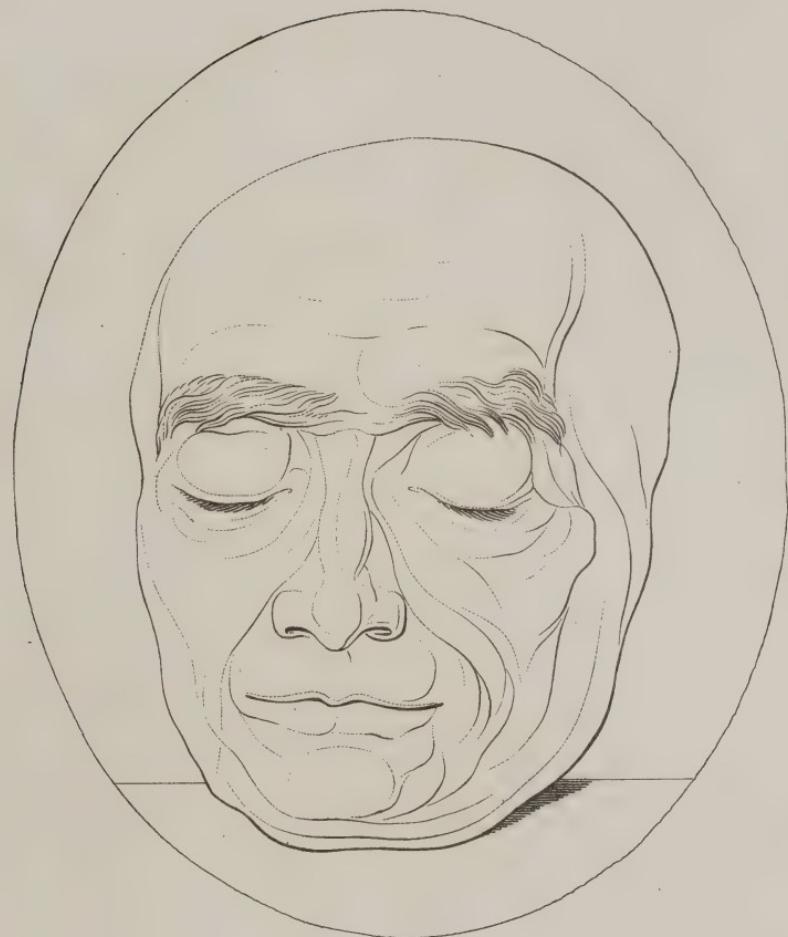
## XIX.

"THE look of the eye, the smile of the mouth, and the motion of the muscles, are all significant. On these all depend, nothing on what remains."—How many thousand times has this assertion been repeated ! How many thousand times shall it again be repeated, and that because it contains so much of truth ! No error can be repeated that does not contain much truth. No false coin can circulate that has not much sterling ore mingled with its baser alloy. The truth contained in the above proposition is, that very much depends on the look of the eye. The motion of the mouth is inexpressibly significant.—One motion of an individual muscle may express more than can be described.—Whoever denies this must be void of sense. But this truth does not annihilate another, nor can any one truth be contradictory to another. We have given numerous examples to prove that the proposition above stated is not exclusively true ; which, in my opinion, is still more apparent from this *mask* \* of a wise man,

\* *Larve.* Perhaps, a cast taken after death. T.

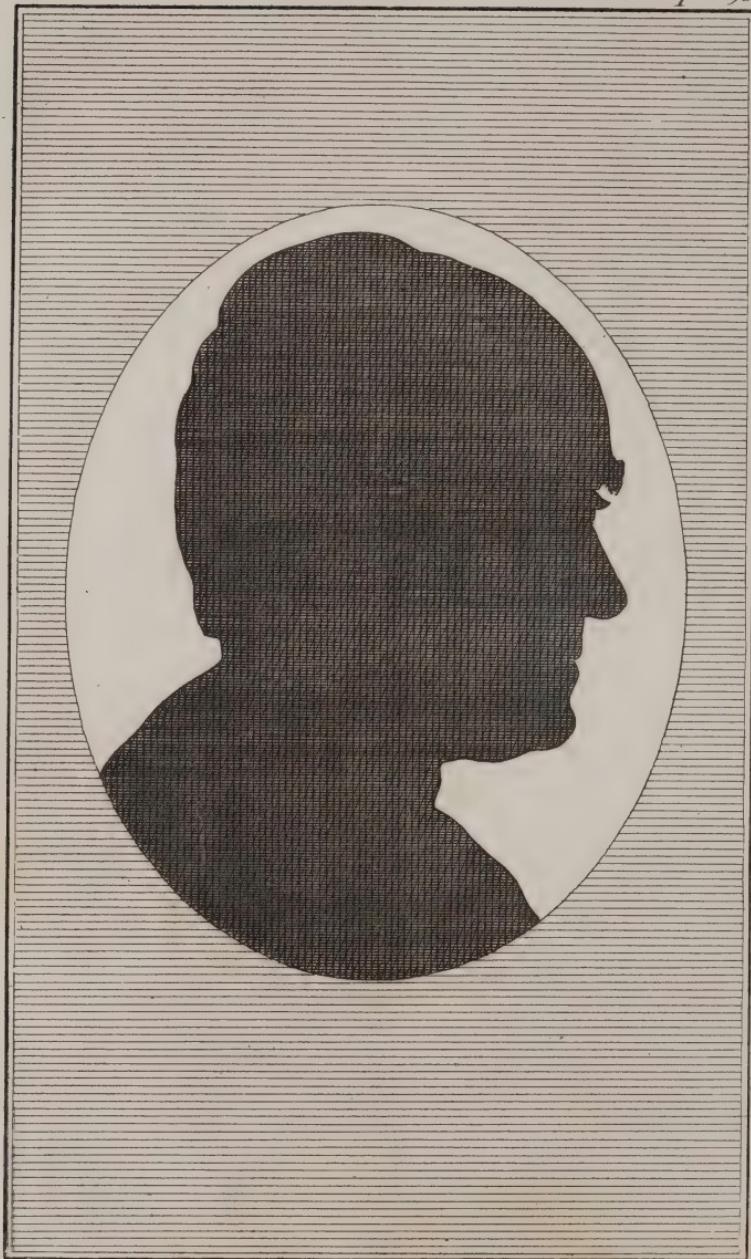
feeble and shrivelled as it is.—All is here at rest; no look of the eye, no motion of the lip; yet who can say this lifeless countenance does not speak?—Who shall affirm, having this countenance before him,—that deprived of the living eye, and its glance, deprived of the motion of the muscles, there is no feature that is significant. Does not wisdom hover in these eyebrows, even though they were singly considered? Does not penetration, demanding our reverence, conceal itself under their shadow? And may we, with as great probability, expect a common as a sublime understanding, in the arching of this forehead? Does this closed eye say nothing; this outline of the nose, this middle line of the mouth, this oblique muscle from the nose to the mouth, this tranquil proportion, this harmony of individual parts and features, do they all say nothing?—Where is the man who, this lying before him, has sufficient insensibility to answer, no?

XIX.

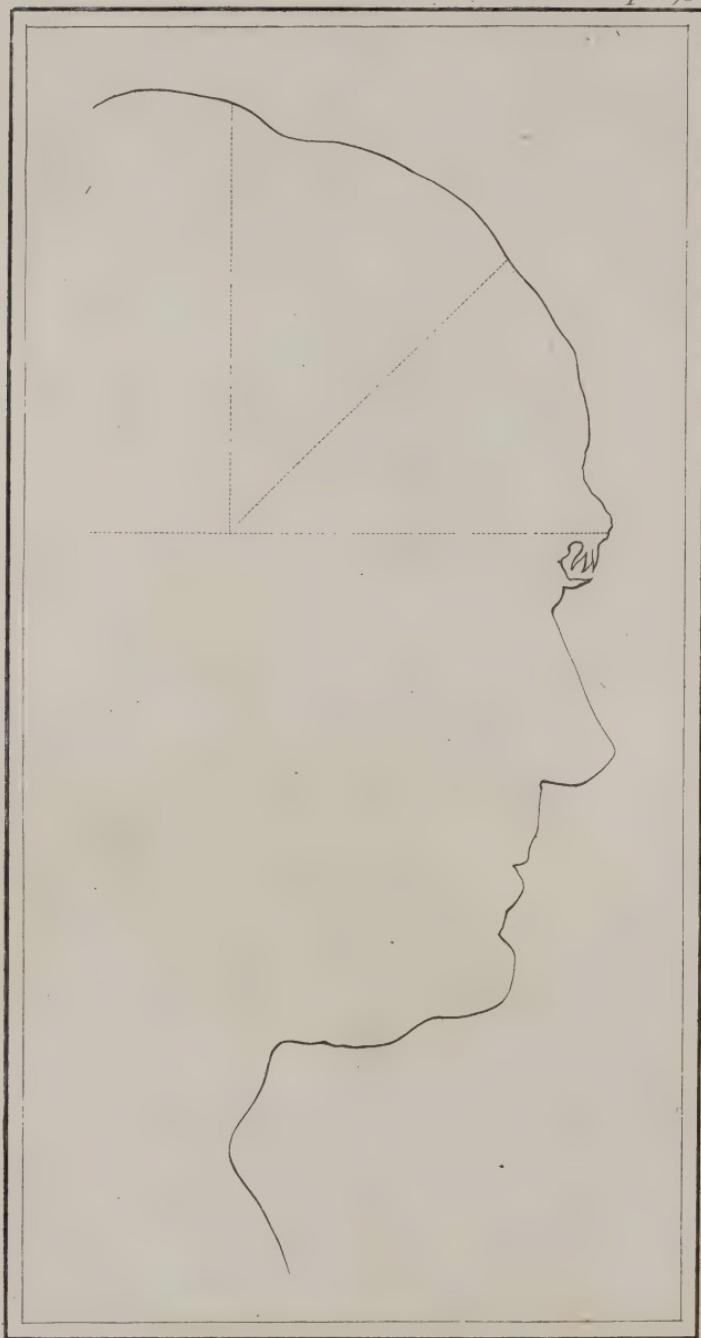












## XX. XXI.

Two additional shades of the same head. XXI. is the most accurate in the lower part, and XX. in the upper; yet both will discover more to the physiognomist than XIX. although they only contain one of a thousand outlines that mark the features of the countenance; and although nothing can be imagined more still, more inanimate.

From the top of the scull to the neck, before and behind, all speaks one language.— Deep, close, excellent, permanent, wisdom. All denote a man whose like will not be discovered, no, not among a million of men. The not to be led, ever leading, ever creating, ever proceeding toward the goal, and waiting, with tranquillity, for the accomplishment of what is foreseen: the man of light, of power and act; at the aspect of whom all present acknowledge, “here is one greater than myself.” This arched forehead, these sharp, projecting, eye-bones, and penthouse brows, these hollows above the eye, this projecting pupil, these lips, rigidly shut, this prominent chin, these hills and hollows in the back of the head,—all speak one language to all mankind.

You are, by this time, sensible, worthy Sir, yes, I am convinced you are, that, independent of the motion of the muscles, the fire of the eyes, of complexion, gesture, and attitude; independent of speech and action; there is a physiognomy of the firm parts, of the grand outlines; a physiognomy of the talents, which may be read, even in the sleeping, or the dead; a physiognomy that can read every thing, in the same countenance, even though the mind have lost its power, or health, as if it were yet in its natural state. Still further to convince an antagonist so penetrating, Oh! that I had your own countenance, Sir, taken sleeping, to lay before you; if it were but the outline from the top of the forehead to the extremity of the eye-bones. I have not the pleasure to know you, have never seen any picture, any shade, of you; yet am I as certain as if I had known, had seen, that the mere shade of your profile, or a three quarter drawing of your countenance, would, without further proofs, be a new demonstration, to me and all my readers, of the truth, that talents and genius may, with certainty, be known by the firm parts of the countenance,

If life and health be granted me, I shall, in my physiognomonical lines, demonstrate that, from the mere outlines of the scull, the degree of the powers of understanding, at least the proportion of its capacity and talents to other heads, may be mathematically defined, and shew in what manner. Were I a mathematician, nothing would be more easy to me than to calculate a table of the proportions to determine the capacities of all sculls, in like circumstances. This I am unable, at present, to perform, though I am certain it might be effected by a mathematician. It may, to many, probably appear the assertion of a weak man, but it is an assertion deduced from an enquiring love of truth, that, if we draw two lines, and form a right angle between the top and the most extreme horizontal point of the forehead, taken in profile, and compare the horizontal and perpendicular lines, and their relation to the diagonal, we may, from the relation of these lines, determine, at least in general, the capacity of the forehead. Much more accurate, precise, and convincing experiments than even these might be made. I hope neither wise man nor fool will doubt the truth, that, talents are denoted by the firm parts of the body.

Dear friend of truth, what can I do but ap-

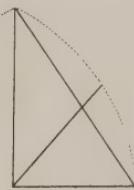
peal to experiment? What but, with innocent zeal for truth, for the voice, the word of God, revealed in the human form, intreat, let experiments be made? Folios of subtleties cannot preponderate against a single page, a single line, of accurate experiment. He who appeals to experiment will inexorably despise all the gentleman-like unphilosophical enquirers, who never make experiments, who will not look at experiments already made, and who, with contemning ridicule, exclaim, it cannot be, although it is.

Experiment being made, it will, Sir, be as certain as that I write, or that you read, that each forehead of an idiot, so known to be, in all its outlines will essentially differ from the forehead of a man of known genius: experiment made, it will be found that the forehead whose base line is two-thirds shorter than its height, is the forehead of a fool. If it be still shorter, in proportion to its height, the more stupid is the man. On the contrary, the longer the horizontal line, and the more it corresponds to its diagonal, the more is it a sign of understanding. The more suddenly, and remarkably, the radii of the quadrant, the right angle of which is applied to the said right angle of the forehead, the more suddenly these radii, which, for example, make an angle of ten

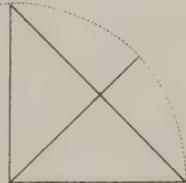




2



3



degrees, shorten in unequal proportion, the more stupid is the man ; and the more wise, the juster the proportion between them. The powers of the understanding will be essentially different if the arch of the forehead, and especially the horizontal radius, exceeds the arch of the quadrant, from what they will if it runs parallel (equal) or not parallel (equal) with it \*.

The annexed plate may, in some measure, more clearly express my thoughts. A forehead similar to 3 will be much wiser than one formed like 2 ; and 2, in like manner, wiser than 1. A forehead that shall most approach the form 1, will most approach idiotism.

The most certain and simple of demonstrations, which we may, at any time make, is the form of the sculls of children, which daily is altered, as the faculties are unfolded ; and, when the forehead has acquired permanency, the scull also remains permanent.

That this is not all declamation I am certain. Declamation is a word in vogue, by which all disagreeable truths are to be overturned ; but I affirm that this is truth and not declamation. I am certain, for I have

\* The Translator has been obliged to be as literal as possible ; the meaning of the author will best be gained by the first part of the paragraph.

made experiments, and on these I found my physiognomonical judgments ; and I consider all as declamation, unworthy answer, opposed to these experiments, unless it be still more accurate experiments. High sounding words, void of truth, deserve this appellation. But how can you, children of truth, declare truth, obtained by experiment, and published with the zeal of cheerfulness, to be declamation ? We speak not of indifferent things ; though no truth whatever, however insignificant it may appear to be, is in reality indifferent. We speak of truth most worthy of, most important to, man ; of determining what are the faculties of men, of all determinations the most momentous ; of the hidden wisdom and truth of God, which may, and will, be made visible in us, and in our likeness.—To be indifferent, to be cold, on this subject would, to me, be the worst of affectation. If I speak truth from conviction, and that I do all who shall make experiments after me will themselves be convinced, then is this truth, to me, most important. I can, therefore, only repeat my entreaty to you, mathematical friend of truth, measure,—measure a dozen, or half a dozen, heads of persons, whom you know to be persons of genius, and contrast them with others, whom you know to be idiots. Measure them in what manner you please, ac-

cording to my rules, or your own. I cannot further elucidate this particular, since a succession of such definitions would require a separate work ; but I could not forbear intimating thus much. Whoever shall prosecute the discovery of this truth will perceive it, and rejoice in that God who creates all things in proportion. (Παντα γεωμετρουν Θεοι.)

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“ Select shades of thinking heads” (says the essayist) “ must be compared to other select shades of the thoughtless and the foolish.”—(This has been, this shall continue to be, done.)—“ We should not contrast the well-educated man with the village block-head.”—(And, permit me to ask, why not? What means are so effectual as every varied kind of experiment to obtain certainty in knowledge?)

“ A well-educated man”—What care of education can arch the scull of a negro like that of the star conversant astronomer? We are speaking of the firm parts, and how are these affected by education? Natural idiots and men of natural genius, fools and wise men, that were originally formed such, and such remain, accidents excepted, ought, in my opinion, to be compared; and these we

have compared. Thinking heads, I acknowledge, ought to be select; for every such head is, of itself, in a certain manner, select; while, on the contrary, the thoughtless, and the village blockhead, are easily to be found. The numbers of the wise and the foolish are, indeed, very unequal; but let the latter be brought; let countenance be contrasted to countenance, outline to outline, and let not what we have so frequently repeated be forgotten.—Let us examine the firm parts, which nature gave them, distinctly from the flexible parts, which they have acquired by accident, disease, calamity, or unfortunate love.—Let us distinguish what they were before they were fools: we shall soon perceive which was the natural, which the accidental, fool.

“The inhabitants of Bedlam,” says our author, “would inspire respect, did they not look like men turned to statues; did they not walk with clasped arms, and countenances of horror; did they not smile with vacant eyes, and listen to the imaginary songs of angels.” Add to this, that the firm parts still inspire respect; add, that, coming from the hands of nature, they were not mad; add, that, accident has made them what they are. Such examples we have produced, and more such shall again

produce. But how may it be deduced from all this—"that physiognomy is extremely deceitful?"

Extremely deceitful!—What! when the former inclinations and powers of mind still are denoted! For such must be shewn since respect is inspired. Deceitful!—What when accidental debility of mind is visible! Surely, good Sir, you are jocular. I can find no other mode of reconciling what seems, to me, so self contradictory; unless, indeed, we totally misunderstand each other.—Shew me the countenances of natural idiots that look like men of natural understanding; shew me an idiot born, not an idiot by accident, either like Newton, Sir, or like yourself.

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Shall we proceed?—Yes, some few more passages.

"Our senses acquaint us only with the superficies, from which all deductions are made. This is not very favourable to physiognomy, for which something more definite is requisite; since this reading of the superficies is the source of all our errors, and frequently of our ignorance."

Such is our nature; we absolutely can read nothing more than the superficies. In a world devoid of miracles, the external ever

must have a relation to the internal ; and, could we prove all reading of the superficies to be false, what should we effect but the destruction of all human knowledge ? All our enquiries produce only new superficies. All our truth must be the truth of the superficies. It is not the reading of the superficies that is the source of all our error ; for, if so, we should have no truth ; but the not reading ; or, which is the same in effect, the not rightly reading.

If “ a pea thrown into the Mediterranean sea would effect a change in the superficies which should extend to the coast of China,” any error that we might commit, in our conclusions concerning the action of this pea, would not be because we read only the superficies, but because we cannot read the superficies.

“ That we can only read the superficies is not very favourable to physiognomy, for which something more definite is requisite.” Something more definite we have continually endeavoured to give, and wish to hear the objections of acute enquirers. But let facts be opposed to facts. Does not our author, by the expression, “ Since the internal is impressed upon the external,” seem to grant the possibility of this impression ? And, if so, does not the superficies become the in-

dex of the internal? Does he not, thereby, grant the physiognomy of the firm parts?

But he asks, “If the internal be impressed upon the external, is the impression to be discovered by the eyes of men?”

Dare I trust my eyes, that I have read such a passage in the writings of a philosopher!

What we see we see. Be the object there, or be it not, the question ever must be, do we or do we not see? That we do see, and that the author, whenever he pleases, sees also, his essay is a proof; as are his other works, published and unpublished. Be this as it may, I know not what would become of all our philosophers, and philosophy, were we, at every new discovery of things, or the relations of things, to ask, was this thing placed there to be discovered?

With what degree of ridicule would our witty author treat the man who should endeavour to render astronomy contemptible by asking, “Though the wisdom of God is manifest in the stars, were the stars placed there to be discovered?”

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“Must not signs and effects which we do not seek, conceal and render those erroneous

of which we are in search?" The signs we seek are manifest, and may be known. They are the terminations of causes, therefore effects, therefore physiognomical expressions. The philosopher is an observer, an observer of that which is sought, or not sought. He sees, and must see, that which presents itself to his eyes; that which presents itself is the symbol of something which does not present itself. What he sees can only mislead him when he does not see rightly. If the conclusion be true, "that signs and effects which we do not seek must conceal, and render erroneous, those of which we are in search," then ought we to seek no signs and effects, and thus all sciences vanish. I should hope a person of so much learning, as is our author, would not sacrifice all human sciences for the sole purpose of heaping physiognomy on the pile. I grant the possibility and facility of error is there; and this should teach us circumspection; should teach us to see the thing that is, without the addition of any thing that is not. But to wish, by any pretence, to divert us from seeing and observing, and to render enquiry contemptible, whether with rude or refined wit, would be the most ridiculous of all fanaticism. Such ridicule, in the mouth of a professed enemy of false phi-

losophers, would be as vapid as false. I am persuaded, indeed, my antagonist is only in jest.

“ Were the growth of the body,” says the author, “ in the most pure of atmospheres, and modified only by the emotions of the mind, undisturbed by any external power, the ruling passion, and the prevailing talent, I allow, might produce, according to their different gradations, different forms of countenance, like as different salts crystallize in different forms, when obstructed by no impediment. But is the body influenced by the mind alone; or, is it not, rather, exposed to all the impulses of various contradictory powers, the laws of which it is obliged to obey? Thus each mineral, in its purest state, has its peculiar form; but the anomalies which its combination with others occasions, and the accidents to which it is subjected, often cause the most experienced to err, when they would distinguish it by its form.” What a simile! Salts and minerals compared to an organized body, internally animate! A grain of salt, which the least particle of water will instantaneously melt, to the human scull, which has defied misfortune, and millions of external impressions for centuries! Dost thou not blush, Philo-

sophy? Not to confine ourselves to the organization, or the sculls of men, and other animals, do we find that even plants, which have not the internal resistance, the elasticity of man, and which are exposed to millions of counteracting impressions from light, air, and other bodies, ever change their form, in consequence of such causes? Which of them is ever mistaken for another, by the botanist? The most violent accidents scarcely could effect such a change, so long as they should preserve their organization.

“Thus is the body at once acted upon by the mind, and by external causes”—(Excellently expressed)—“and manifests not only our inclinations and capacities,”—(These then it does manifest: and who ever said it manifested these alone?)—“but also the effects of misfortune, climate, diseases, food, and thousands of inconveniences to which we are subjected, not always in consequence of our vice, but often by accident, and sometimes by our virtues.” Who would, who can, deny this? But is the foregoing question, hereby, answered? We are to attend to that. Does not our essayist himself, say, “the body is acted upon by the mind, and external causes?” Therefore not by external causes alone. May it not, equally, be

affected by the internal energy, or the inactivity of the mind? What are we contending for? Has it not (if indeed the author be in earnest) the appearance of sophistry to oppose external to internal effects, and yet own the body is acted upon by both? And will you, Sir, acute and wise as you are, maintain that misfortune can change a wise, a round, and an arched, into a cylindrical forehead; one that is lengthened into one that is square; or the projecting into the short retreating chin? Who can seriously believe, and affirm, that Charles XII. Henry IV. Charles V. men who were, undoubt- edly, subject to misfortunes if ever men were, thereby acquired another form of countenance (we speak of the firm parts, not of scars) and which forms denoted a differ- ent character to what each possessed, pre- vious to such misfortunes? Who will maintain that the noses of Charles XII. or Henry IV. denoting power of mind, previous to their reverse of fortune, the one at Pultawa, the other by the hand of Ravaillac, suffered any change, and were debased to the insignifi- cant pointed nose of a girl? Nature acts from within upon the bones; accident and suffering act on the nerves, muscles, and skin. If any accident attack the bones,

who is so blind as not to remark such physical violence? The signs of misfortunes are either strong or feeble. When they are feeble, they are effaced by the superior strength and power of nature; when strong, they are too visible to deceive, and, by their strength and visibility, warn the physiognomist not to suppose them the features of nature. By the physiognomist I mean the unprejudiced observer, who, alone, is the real physiognomist, and has a right to decide; not the man of subtlety, who is, wilfully, blind to experience.—“Are the defects which I remark in an image of wax always the defects of the artist, or are they not the consequences of unskilful handling, the sun’s heat, or the warmth of the room?”—Nothing, dear friend of truth, is more easy to remark, in an image of wax, than the original hand of the master; although it should, by improper handling, accidental pressure, or melting, be injured. This example militates, Sir, against yourself. If the hand of the master be visible in an image of wax, where it is so easily defaced, how much more perceptible must accident be, in an organized body, so individually permanent? Instead of an image of wax, the simile, in my opinion, would be improved were we to substi-

tute a statue: and, in this, every connoisseur can distinguish what has been broken, chopped, or filed off, as well as what has been added by a later hand. And why should not this be known in man? Why should not the original form of man be more distinguishable, in despite of accident, than the beauty and workmanship of an excellent statue, which has been defaced?



“ Does the mind, like an elastic fluid, always assume the form of the body; and, if a flat nose were the sign of envy, must a man, whose nose by accident should be flattened, consequently, become envious?”

The enquirer will gain but little, be this question answered in the negative or the affirmative.

What is gained were we to answer—“ Yes; the soul is an elastic fluid, which always takes the form of the body?” Would it thence follow that the flattened nose has lost so much of its elasticity as would be necessary to propel the nose?

Or where would be the advantage should we reply—“ No; all such comparisons are insignificant, except to elucidate certain cases; we must appeal only to facts.”

But what would be answered to a less subtle, and more simple question—Is there no example of the mind being injured by the maiming of the body? Has not a fractured scull, by compressing the brain, injured the understanding? Does not castration render the male half female?—But to answer wit with reason, says a witty writer, is like endeavouring to hold an eel by the tail.

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We wholly subscribe to the affirmation that, “It is absurd to suppose the most beautiful mind is to be found in the most beautiful body, and the most deformed mind in the most deformed body.” We have explained ourselves on this subject so amply, in former fragments, that our being supposed to hold the contrary opinion appears incomprehensible. We only say, there is a proportion and beauty of body which is more capable of superior virtue, sensibility, and action, than the disproportionate. We say with the author, “Virtue beautifies, vice deforms,” We most cordially grant honesty may be found in the most ugly, and vice in the most beautiful of the forms of men.

We differ from him, on the contrary, concerning the following assertion. “Our lan-

guages are exceedingly barren of physiognomical terms. Were physiognomy a true science, the language of the vulgar would have been proverbially rich in its terms. The nose occurs in a hundred proverbs and phrases, but always pathognomically" (Instead of a hundred, I am acquainted only with one such phrase, *nasenrumse*, to turn up the nose) "denoting past action, but never physiognomically, betokening character, or disposition."—*Homo obesæ, obtusæ naris*, said the ancients. And had they not said it what could thence have been adduced; since we can prove, *a posteriori*, that the nose is a physiognomical sign of character?

I have neither the learning nor the inclination to cite sufficient proofs of the contrary from Homer, Suétонius, Martial, and a hundred others. That which is is, whether perceived by the ancients or not. Such dust might blind a school-boy, but not the eyes of a sage, who sees for himself, and who knows that each age has its measure of discovery, and that there are those who fail not to exclaim against all discoveries which were not made by the ancients.

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"I wish to know" (says our author) "not what man may become, but what he is."—

For my part, I wish to know both. Many vicious men resemble valuable paintings, that have been destroyed by varnish. Would you pay no attention to such a painting? Is it wholly unworthy of you, though a connoisseur should assure you, the picture is damaged, but there is a possibility of clearing away the varnish, for this master's colours are so strongly laid on, and so essentially good, that no varnish can penetrate deep enough, if we are but careful in bringing it away not to injure the picture?—Is this of no importance?

You observe the smallest change of position in the polar star; days are dedicated to examine how many ages shall elapse before it will arrive at the nearest point of approach. I do not despise your labours.

But is it of no importance to you, to fathers, mothers, guardians, teachers, friends, and statesmen, to enquire what a man may become, or what must be expected from this or that youth, thus and thus formed and educated?

Many foolish people are like excellent watches, which would go well were the regulator but rectified.

Do you pay no attention to the goodness of the mechanism, although a skilful watchmaker should tell you, this was, and is, an

excellent piece of workmanship, infinitely better than that which you see set with brilliants, which, I grant, will go well, for a quarter of a year, but will then stop?—Clean this, repair it, and straighten the teeth of this small wheel. Is this advice of no importance? Will you not be informed what it might have been, what it may yet probably be?—Will you not hear of a treasure that lies buried, and, while buried, I own useless; but will you content yourself with the trifling interest arising from this or that small sum?

Do you pay attention only to the fruit of the present year, and which is, perhaps, forced; and do you neglect the real goodness of a tree, which, with attention, may bring forth a thousand fold; although, under certain circumstances, it may yet have brought forth none? Have the hot blasts of the south parched up its black leaves, or has the storm blown down its half ripened fruit, and will you, therefore, not enquire whether the root does not still remain undestroyed?

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I feel I am weary, and that I weary others; especially as I am more and more convinced

that our pleasant author, at least hitherto, meant only to amuse himself.

I shall only produce two more contradictions, which ought not to have escaped the author, and scarcely can escape any thinking reader.

In one place he very excellently says, “Pathognomonical signs, often repeated, are not always entirely effaced, but leave physiognomonical impressions. Hence originate the lines of folly, ever gaping, ever admiring, nothing understanding; hence the traits of hypocrisy; hence the hollowed cheek, the wrinkles of obstinacy, and heaven knows how many other wrinkles. Pathognomonical distortion, which accompanies the practice of vice, will, likewise, in consequence of the disease it produces, become more distorted and hateful. Thus may the pathognomonical expression of friendship, compassion, sincerity, piety, and other moral beauties, become bodily beauty, to such as can perceive and admire these qualities. On this is founded the physiognomy of Gellert, which is the only true part of physiognomy.—(The only true!)—This is of infinite advantage to virtue, and is comprehended in a few words; virtue beautifies, vice deforms.”

The branch, therefore, hath effect; the

root none ; the fruit has physiognomy, the tree none ; the laugh of self sufficient vanity may, therefore, are from the most humble of hearts ; and the appearance of folly from the perfection of wisdom : the wrinkles of hypocrisy, therefore, are not the result of any internal power, or weakness. The author will always fix our attention on the dial plate, and will never speak of the power of the watch itself. But take away the dial plate and still the hand will go. Take away those pathognomonical traits, which dissimulation sometimes can effect, and the internal power of impulse will remain. How contradictory, therefore, is it to say, the traits of folly are there, but not the character of folly ; the drop of water is visible, but the fountain, the ocean, not !

Once more. How incongruous is it to say “There is pathognomy, but this is as unnecessary (to be written) as an art of love. It chiefly consists in the motion of the muscles of the countenance, and the eyes, and is learned by all men. To teach this would be like an attempt to number the sands of the sea !”—Yet the author, in the very next page, with great acuteness, begins to teach pathognomy by explaining twelve of the countenances of Chodowiecki ; in which

how much is there included of the science of physiognomy !

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And now permit me, worthy antagonist,— yet no longer antagonist, but friend, convinced by truth, and the love of truth,— permit me, I say, to give, in one continued quotation, some of your excellent thoughts and remarks, from your essay, and elucidations on the countenances of Chodowiecki, part of which have been already cited, in this fragment, and part not. I am convinced they will be agreeable to my readers.

“ Our judgment concerning countenances frequently acquires certainty, not from physiognomonical nor pathognomonical signs, but from the traces of recent actions, which men cannot shake off. Debauchery, avarice, beggary, have each their livery, by which they are as well known as the soldier by his uniform, or the chimney-sweeper by his sooty jacket. The addition of a trifling expletive in discourse will betray the badness of education, and the manner of putting on the hat what is the company we keep, and what the degree of our folly.”—(Suffer me here to add, Shall not then the whole form

of man discover any thing of his talents and dispositions? Can the most milky candour here forget the straining at a gnat and swallowing a camel?)—“Mad people will, often, not be known to be such, if not in action. More will often be discovered concerning what a man really is by his dress, behaviour, and mode of paying his compliments, at his first visit, and introduction, in a single quarter of an hour, than in all the time he shall remain.”—(By unphysiognomonical eyes, permit me to add.)—“Cleanliness, and simplicity of manner, will often conceal passions.

“Nothing, often, is to be surmised from the countenances of the most dangerous men. Their thoughts are all concealed under an appearance of melancholy. Whoever has not remarked this, is unacquainted with mankind. The heart of the vicious man is always less easy to be read the better his education has been, the more ambition he has, and the better the company he has kept.

“Cowardice and vanity, governed by an inclination to pleasure and indolence, are—(sometimes)—not marked with strength equivalent to the mischief they occasion; while, on the contrary, fortitude, in defence of

justice, against all opponents whatever, be their rank and influence what it may, and the conscious feeling of real self worth, often look very dangerous, especially when unaccompanied by a smiling mouth.

“ However specious the objections brought by the sophistry of the sensual, it is, notwithstanding, certain there is no possible durable beauty without virtue, and the most hateful deformity may, by the aid of virtue, acquire irresistible charms. Examples of such perfection, among persons of both sexes, I own, are uncommon, but not more so than heavenly sincerity, modest compliance, without self degradation, universal philanthropy, without busy intrusion, a love of order, without being minute, or neatness, without foppery, which are the virtue that produce such irresistible charms.”

—(How truly, how finely expressed !)

“ In like manner vice, in persons yielding to its influence, may highly deform ; especially, when, in consequence of bad education, and want of all knowledge of the traits of moral beauty, or of will to assume them, the vicious man finds no day, no hour, in which to repair the ravages of vice.

“ Who will not listen to the mouth in,

which no trait, no shade of falsehood is discoverable? Let it preach the experience of what wisdom, what science it may, comfort will ever be the harbinger of such a physician, and confidence hasten to bid him welcome.

“ A certain writer says, that one of the most hateful objects in the creation is a vicious, and deformed, old woman.—We may also say, that the virtuous matron, in whose countenance goodness and the ardour of benevolence are conspicuous, is an object most worthy our reverence. Age never deforms the countenance, when the mind dares appear unmasked; it only wears off the fresh varnish, under which coquetry, vanity, and vice were concealed. Wherever age is exceedingly deformed, the same deformity would have been visible in youth, to the attentive observer. This is not difficult, and were men to act from conviction, instead of flattering themselves with the hope of fortunate accidents, happy marriages would be less seldom; and, as Shakespeare says, the bonds which should unite hearts would not so often strangle temporal happiness \*.”

\* I have not been able, by any effort of the memory, research, or enquiry among the well read, to recollect or find the

This is speaking to the heart. Oh that I could have written my fragments in company with such an observer! Who could have rendered greater services to physiognomy than the man who, with the genius of a mathematician, possesses so accurate a spirit of observation?

passage here alluded to ; and was therefore obliged to remain satisfied, much against my will, with translating Shakespeare from the German.      T.

## REVISION BY MR. LAVATER.

I HAVE read this second volume of the Physiognomonical Fragments, which are only occasionally abridged, with the greatest attention; and find little to add, alter, or explain. Some few errors of the press excepted, I have nothing but what follows to remark.

Page 43—"Among the portrait painters I hold sacred Mignard, Largilliere, Rigaud, Kneller, Reynolds, and Vandyke.—I prefer Mignard's and Rigaud's portraits to Vandyke's, who is often deficient in industry and illusion, since he rather considered the whole and the spirit of the countenance than its minute parts."—I honour Vandyke perhaps as highly as any man; but should some of his pictures which I have not seen be more laboriously and minutely finished, still it is generally true that for the physiognomist and his studies, his heads (not including the forms, in which he was so fortunate, nor the foreheads and eye-

brows, to which he so well knew how to impart individuality and character) contain too few of the small lines, and the distinct parts have too little precision; he principally painted to produce effect at the distance of a few paces.

## 2.

Page 95—"Let a number of shades be taken and classed according to the foreheads, we shall shew in its place that all real and possible human foreheads may be classed under certain signs, and that their classes are not innumerable."—I wish to promise less than I shall perform, yet I hope, should I not publish this classification during my life, to leave it behind me at my death.

## 3.

Page 102—To the judgment on the outline from a bust of Cicero, I wish to add—"Often disposed to contemn, and imagines it has an inherent right so to contemn."

## 4.

Page 137—"Not very penetrating."—Read more accurately—The outline of this forehead is deficient in penetration; or, as

I may with greater propriety say, the almost unerring penetration of the original is wanting. The shade has likewise an air of importance, of self-complacency, which is as distant from the modesty of the man as heaven is from earth.

## 5.

Head, number 1, facing page 241—Is more pointed (or conical) in the engraving than in the drawing on which the judgment was given.

## 6.

Page 257—“A touchstone for many countenances.”—Instead of this obscure remark add the following—The physiognomist will never overlook the signs of wisdom which exist in a countenance that may be supposed foolish, although it be really wise; he will not be so mistaken: he will be able to investigate them all, and arrange them according to these four classes.

## 7.

Page 257—“The son is often brought in debtor to the great understanding of the father.”—I know not whether I have or have not elsewhere made this remark, but

it seems a general law of nature to interrupt the propagation of great minds.

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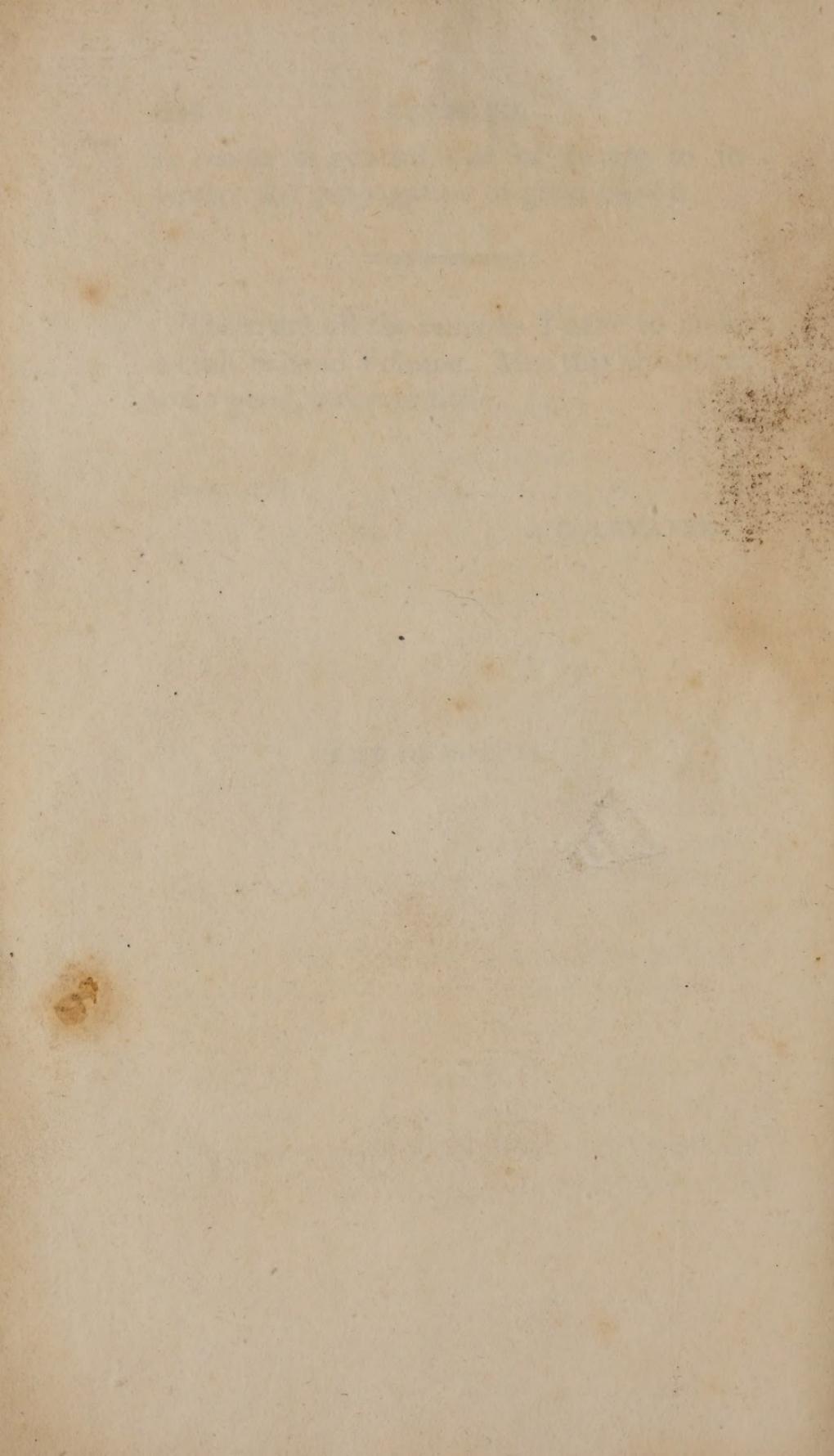
These are all the remarks I have to make on this Second Volume. May this also effect some good, however little.

JUNE 9, 1784.

J. C. LAVATER.

END OF VOL. II.





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